



**THE
KAY-CATHERINE-OLD BEACH ROAD
NEIGHBORHOOD IN
NEWPORT**

**RHODE ISLAND
HISTORICAL PRESERVATION COMMISSION**

The Rhode Island Historical Preservation Commission, established by the General Assembly in 1968, is charged with the responsibility of safeguarding the state's rich and varied heritage. In order to make a preliminary inventory of that legacy, historical surveys -- producing individual survey data sheets, along with research information, maps; and a final summary report -- have been initiated in a number of cities and towns. The value of an historical survey is threefold: it serves as a planning tool, guiding future development into patterns which will make best use of the past; it becomes an educational resource, useful in the study of state and local history; and it can become a catalyst reawakening civic pride, making residents aware of the historical and architectural environment in which they live, and encouraging them to take a positive interest in the future of their community.

Commission activities are supported by state and local funds and by the Department of the Interior, National Park Service, under provisions of the National Historic Preservation Act of 1966.

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COVER PHOTO: 45 Kay Street, "Heartsease" (1873-74): built by C. N. Beach of Hartford as a summer house.

THE
KAY STREET - CATHERINE STREET - OLD BEACH ROAD NEIGHBORHOOD
NEWPORT, RHODE ISLAND

STATEWIDE PRESERVATION REPORT - N-N-1

This document is a copy of the original survey published in 1974.
It has not been corrected or updated.

Since the original publication:

- >additional properties have been entered on the National Register;
- >some financial incentives referred to in these pages are no longer available;
- >some new financial incentives are available.

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Rhode Island Historical Preservation & Heritage Commission

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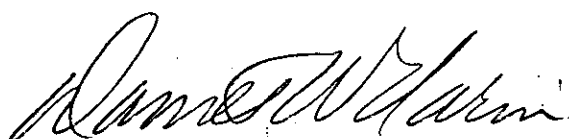
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RHODE ISLAND HISTORICAL PRESERVATION COMMISSION

JANUARY, 1974

The Rhode Island Historical Preservation & Heritage Commission is your state agency for historical preservation. The Commission identifies and protects historic buildings, districts, landscapes, structures, and archaeological sites throughout the State of Rhode Island.





STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS

HISTORICAL PRESERVATION COMMISSION

John Brown House
52 Power Street
Providence, R.I. 02906
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January 29, 1974

The Honorable Philip Noel
Governor of Rhode Island
State House
Providence, Rhode Island

Dear Governor Noel:

It is with pleasure that I transmit herewith the second publication in the planned Statewide Preservation Report series.

The following pages contain a brief outline of our purpose and procedures. Specifically, this report "The Kay Street - Catherine Street - Old Beach Road Neighborhood, Newport, Rhode Island," is an analysis of the historical and architectural development of this area with consideration of current developments and problems. The recommended preservation program will contribute the needed positive historic planning factor for future development of this historic area.

Although the Commission has made a positive start, it has only begun the task of recording and conserving the rich historical resources of Rhode Island. Ultimately reports will be published on all thirty-nine cities and towns in the state. We hope that our work, represented in this booklet, will forward the cause of historic preservation in Rhode Island.

Very Sincerely,

Antoinette F. Downing
Mrs. George E. Downing
Chairman

AFD/dn

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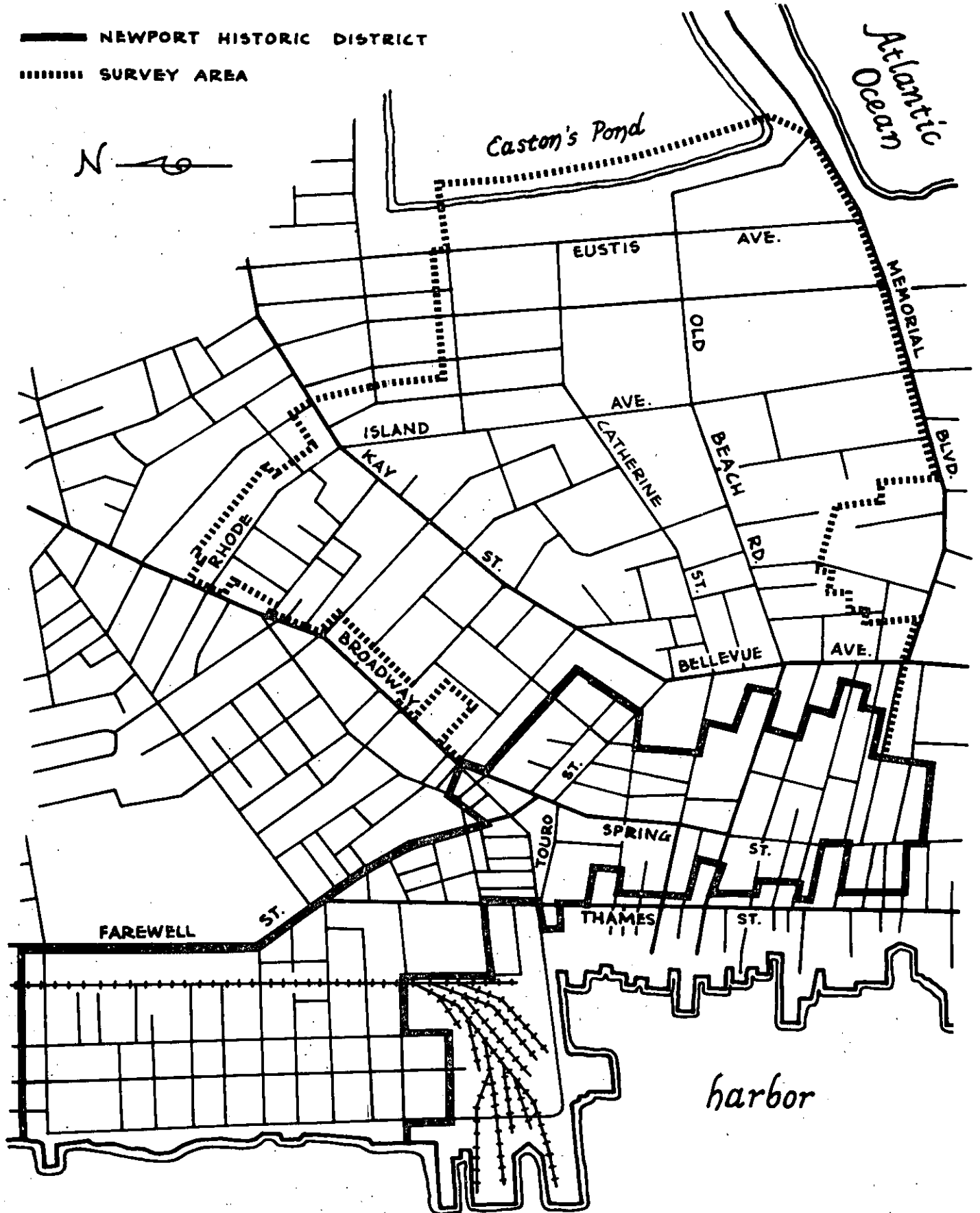
PART ONE: INTRODUCTION

This survey and report on the Kay Street - Catherine Street - Old Beach Road neighborhood of Newport, Rhode Island, was prepared by the Rhode Island Historical Preservation Commission. The work was funded by the State of Rhode Island, with the assistance of a matching grant from the Department of the Interior, National Park Service, under provisions of the National Historic Preservation Act of 1966.

The Kay Street - Catherine Street - Old Beach Road District is situated east and north of the existing Newport Historic District (a National Historic Landmark). The boundaries of the Kay-Catherine-Old Beach Road District are as follows:

Starting at a point on the boundary of the existing Newport Historic District on Memorial Boulevard, following Memorial Boulevard east from that point to Easton's Pond, following the shore of Easton's Pond north to a point opposite Champlin Street, following the rear property lines of lots on the north side of Champlin Street to Prairie Avenue, and following the rear property lines of lots on the east side of Prairie Avenue to Kay Street; at Kay Street the boundary line runs east to Powell Avenue to include properties on both sides of Kay Street, then cuts north following the rear property lines of lots fronting the east side of Rhode Island Avenue to Broadway; from the intersection of Broadway and Rhode Island Avenue the boundary line runs south along Broadway to Spring Street and then follows Spring Street to Sherman Street where the boundary of the Kay - Catherine - Old Beach Road District follows the boundary of the existing Newport Historic District from the intersection of Spring Street and Sherman Street to the intersection of the existing Historic District and Memorial Boulevard.

All buildings within this area and adjacent to it have been surveyed, with the exception of some structures along Broadway, Spring Street and Memorial Boulevard (see map, page 2, figure 1).



F. 1 THE SURVEY AREA AND THE EXISTING NEWPORT HISTORIC DISTRICT

The survey discussed in this report was pioneering in both subject and approach. The area chosen for study was thought to be interesting in historic and architectural terms, but its bounds were uncharted and its significance undefined. The area was so neglected from a scholarly point of view that it was nameless. To begin with, it had no better title than "the area behind Redwood Library." As surveying progressed, the character and quality of the neighborhood became clear, its bounds were determined and its simple, but historically correct name was discovered: "the Hill." To avoid confusion with the "Historic Hill Urban Renewal Area" the geographically descriptive title "Kay Street - Catherine Street - Old Beach Road" has been substituted for the historic name. Briefly stated, this historical survey set out to define and explore the importance of this hilltop neighborhood, to relate it to the eighteenth century area of the city from which it grew, and to suggest how best to maintain and enhance its character. This report, then, beyond history and description, contains recommendations outlining a preliminary preservation plan for the Kay Street - Catherine Street - Old Beach Road neighborhood.

The project functionally linked a state and locally sponsored study with a National Park Service Historic American Buildings Survey summer project producing measured drawings, photographs and written descriptions of structures selected from the general survey. Work was carried out on this basis in the summers of 1969 and 1970. After the state surveyor had canvassed the survey area thoroughly, he recommended structures to be recorded in detail by HABS. In all, fourteen buildings in the Kay Street - Catherine Street - Old Beach Road neighborhood were recorded by HABS as a result of the cooperative efforts of the state and federal teams. (See Appendix A for a list of buildings in the area recorded by HABS.)

To date, two other surveys have been carried out in Newport as part of the Commission's program. In 1970 the Commission undertook a survey of the area designated "The Historic Hill Urban Renewal Project Area," under contract with the Newport Redevelopment Agency and Oldport, Inc. This survey formed the basis for the historical analysis in the Urban Design Plan, Historic Hill, Newport, Rhode Island, published by the Redevelopment Agency and prepared by the Providence Partnership and Russell Wright. In 1971 a building-by-building survey of the Point section of Newport, funded by Operation Clapboard, Inc., was undertaken by the Commission. The survey work for this project has been completed but as yet the report has not been published.

Together with this report dealing with the Kay Street - Catherine Street - Old Beach Road neighborhood, these area surveys encompass the central section of the city of Newport, from the harbor to Easton's Pond. In time, the Preservation Commission plans to complete surveys of the southern section of Bellevue Avenue, Ochre Point, Ocean Drive, and the area west of Broadway and north to the city limits.

Work on this project, initiated in 1969 by D. W. Chase, was continued intermittently in 1970 and 1971 by Ruth Little, Alice Hauck and Clifford Renshaw. In 1972 additional survey and research work was undertaken by Edward Reynolds. D. W. Chase completed the survey and prepared this report. It has been reviewed by members of the Historical Preservation Commission and by Bradford E. Southworth, Supervising Planner, and Susan P. Morrison, Senior Planner, Statewide Planning Program. Typing was done by Gail Titherington and drafting, by M. J. Giusti, both of the Statewide Planning Program. The survey map and special maps for this report were drawn by Joan Andrews.

Photographs for the survey and report were taken by Robert Foley, Edward Reynolds, and D. W. Chase. Illustrations in this report made from old maps, book illustrations or photographs were made from materials in the Rhode Island Historical Society Library and Redwood Library.

We would like to thank the many Newporters who did so much to make this historical survey and the final report a reality. The staff of Oldport Association, Operation Clapboard, the Newport Public Library, the Redwood Library, and the Newport Historical Society gave valuable time and advice. All the residents of the Kay Street - Catherine Street - Old Beach Road neighborhood deserve special praise for their forbearance while their property was being scrutinized, written up and photographed. Special thanks must go to the patient and cooperative people who willingly open their architecturally and historically important houses.

PART TWO: PROCEDURE

Surveying of the Kay Street - Catherine Street - Old Beach Road neighborhood was undertaken by consultants to the Rhode Island Historical Preservation Commission. With the exception of insignificant twentieth century garages, all buildings within the area boundaries were surveyed. This approach was taken because so many buildings in the neighborhood proved to be of high quality, and so that the survey maps would reveal the overall character and quality of the area. Seven hundred thirty-three survey forms were completed. Each survey data sheet pertains to an individual site, structure, building, object, or, in some instances, a group of buildings (like an estate complex containing a residence, porter's lodge and carriage house). The data sheets include several types of information: identification (including a photograph), description, use of the property, historical notes, and evaluations of the property's historical and architectural quality (see sample survey sheet, page 6, figure 2). As a rule, the physical descriptions contain no information on the interiors of buildings. The only interiors surveyed were those of a few very important houses whose owners volunteered to allow the survey team to examine and record them.

Architectural evaluations have been determined on a "0" to "4" scale of values. In the Kay Street - Catherine Street - Old Beach Road neighborhood, buildings rated "0" were judged to be of no architectural value and detrimental to the visual quality of the areas. The "4" rating was reserved for buildings of national significance in the history of architecture. Buildings rated "2" or "3" constitute the historic architectural fabric of the area. They form an overall visual context establishing its character. Without them, the integrity of setting essential to the "4" rated buildings would be lost. Recognizing the importance of milieu, an "A" was added to the architectural evaluation of all buildings deemed a positive factor in the visual character of the neighborhood. The rating "1" designates buildings of little intrinsic architectural value. However, in cases where such structures functioned as good background buildings, filling in among more important properties, they received an "A".

Historical evaluations have been assigned on an "0" to "3" continuum. The "0" designation indicates the building, structure or

**HISTORIC BUILDING DATA SHEET
RHODE ISLAND STATEWIDE SURVEY
PHASE 1**



PLAT 26 LOT 48

VILLAGE -----

OWNER Edwin T. & Ruth Anne Haefele

PRESENT USE Residence

LAND USE Residential

STYLE Late Victorian -- Queen Anne

CONDITION good

REMODELING little on exterior

DESCRIPTION: STORIES 2½, wood frame

ROOF complex pitched, 3 story tower w/
copper "onion dome"

CHIMNEYS pilastered brick

FOUNDATION 3' stone, water table

WALL COVER 1st story clapb., shingle above

ENTRANCE 2, into base of tower and into
porch on east side

WINDOWS various pattern d.h.

OTHER: paneled covers beneath projected
upper stories.

interior retains interesting
Queen Anne paneling, evidence that
the house contained two households.

OUTBUILDINGS ----

SITE/LANDSCAPE set on important corner
lot; lot large but somewhat crowded

by trees

ARCHITECTURAL VALUE 4A

SURVEYOR David Chase

KNOWN AS the Katherine Wormeley House

PHOTO NO. RR-4

ORIGINAL USE Residence

ARCHITECT Charles F. McKim &
McKim, Mead & White

CONSTRUCTION DATE 1876, 1882

SOURCE OF DATE Smith Thesis

HISTORY: MAPS 1903, 30/ 1883, 6/ 1876, F
1876 -- site unoccupied, prop. of Wm.
Ashurst
1883 -- Property of Katherine Wormeley
& Fanny Palmer
essentially a double house

OLD PHOTOS -----

SOURCE -----

OTHER: Original section of house de-
signed by Charles McKim in 1876
at a cost of \$7,000; 1882
additions by McKim, Mead & White;
Katherine Prescott Wormeley (1830-
1908) -- translator, esp. Balzac,
did much local charitable work.

REFERENCES/BIBLIOGRAPHY Eugenia Smith,
Thesis, p.34-37; N. Journal 11 Mar. '76,
29 Apr. '76, 15 Apr. '76; 6 May '76;
D. A. B. v.X, "W," p. 534.

HISTORIC VALUE 3A

DATE OF INSPECTION 1969, 1972

COUNTY Newport
CITY/TOWN Newport
ROAD Red Cross Avenue
MAP NO. 2
PRIORITY NR

complex has no historic value. The "1" rating was applied to buildings of local historic significance, "2" to those connected with the history of the state, and "3" to buildings associated with persons or events of national importance. Again the "A" designation was utilized here, signifying that the item recorded made a major contribution to the historic environment.

Historical information on the Kay Street - Catherine Street - Old Beach Road neighborhood was gleaned from many published sources (see Bibliography). All manner of fact and legend may be discovered in books on Newport history, architecture and society, the city directories, guidebooks, newspaper and magazine articles, advertisements, published lists of summer cottage owners and summer rentals. Information on the development of the street pattern comes primarily from town and city records and maps. Newport cartography is in itself a fascinating subject, and facts relating to existing structures, their dating, past owners, use and the extent of their original grounds can also be found on the maps.

Data from the survey sheets has been transferred to a map of the area drawn at a scale of 1" = 100'. It depicts every structure recorded in the Kay Street - Catherine Street - Old Beach Road neighborhood. Buildings are identified by street number, and with each is a series of number and letter codes indicating its style or period, and the architectural and historical evaluation (see sample section of survey map, page 8, figure 3). The historical survey map presents the area's layout -- the density of development, growth pattern, concentration of key buildings, pockets of lesser buildings. It is an invaluable tool, graphically summarizing the character and importance of the Kay Street - Catherine Street - Old Beach Road neighborhood.

The following report is based on the field survey data sheets, research material, and survey map. It presents a concise, yet comprehensive history of the Kay Street - Catherine Street - Old Beach Road neighborhood. Emphasis is placed on how a whole spectrum of past events, personages and architectural trends is revealed in the area's morphology -- its street pattern, landscaping and buildings. The report deals with historic preservation: how to protect those physical evidences of the past which should be made a living, active part of the area's present and future life. The assets of the Kay Street - Catherine Street - Old Beach Road neighborhood will benefit not only area residents, but all Newport, and the thousands who come each year to learn more about their national cultural heritage by visiting "the City by the Sea".

PART THREE: ANALYSIS

A. THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

Newport's Kay Street - Catherine Street - Old Beach Road neighborhood achieved its greatest development in the era when Newport was the queen of American summer resorts. This period ran roughly from 1830 to 1910. Nevertheless, the area's earlier history is fascinating and merits telling on that count, and as a means of relating it to the adjacent and earlier section of the city.

Throughout the eighteenth century the area remained basically agricultural -- laid out in pasture land, orchards and garden plots. English and French maps of Newport dating from the period of the American Revolution reveal that this area had become the eastern edge of the built-up section of town. These wartime maps indicate the presence of a series of small fortification and communication trenches running across the brow of the hill and protecting Newport's east flank. These fortifications were built by the British and were expanded by French troops stationed in Newport in 1778. Late eighteenth century maps portray the nascent street pattern of the Kay-Catherine-Old Beach Road neighborhood: Broadway, the western highway to the north; Spring Street, Touro and Barney Streets; and "Jew Street," the present northern section of Bellevue Avenue, where a few small houses stood in the vicinity of Redwood Library. Behind the library there was a series of short streets, alleys really, which today form Redwood and Elizabeth Streets, the northern half of Cottage Street, and sections of Catherine Street, Old Beach Road and Brinley Street (see map, page 10, figure 4).

At an early date the wealth and social diversity of colonial Newport fostered the institutional uses which still dominate Touro Street and northern Bellevue Avenue: Touro Cemetery (1677, restored in 1842), surrounded by a handsome fence designed by Isaiah Rogers; the Redwood Library (1748) and Touro Synagogue (1763), both designed by Peter Harrison; and the Sabbatarian Meeting House (1729), attributed to Richard Munday (moved to its present location from Barney Street). Nineteenth and twentieth century additions have augmented the institutional character of Touro Street and northern Bellevue Avenue. The Reading Room, the Mount Zion and Christian Science



F. 4 NEWPORT IN 1780
DETAIL OF ROCHAMBEAU MAP 41, LIBRARY OF CONGRESS



F. 5 THE SEVENTEENTH CENTURY STONE MILL
TOURO PARK

churches, the Art Association and the Historical Society have all been established here.

Light industry also found its way into this section on the outskirts of town. Maps of the 1770's indicate that a windmill stood at the corner of Greenough Place and Old Beach Road, and in Touro Park stands Newport's most famous relic, the seventeenth century Stone Mill (page 10, figure 5). Newport was a center for the production of ship's cordage into the nineteenth century. Several ropewalks were erected in the Kay-Catherine-Old Beach Road area where large tracts of open land were available. These ropewalks played a part in establishing the street pattern of this section of town. After they went out of business, their long straight sites were made into streets. This is the origin of the south end of Kay Street and the section of Catherine Street between Greenough Place and Rhode Island Avenue. Later in the nineteenth century, Tew's Court was formed in a similar manner.

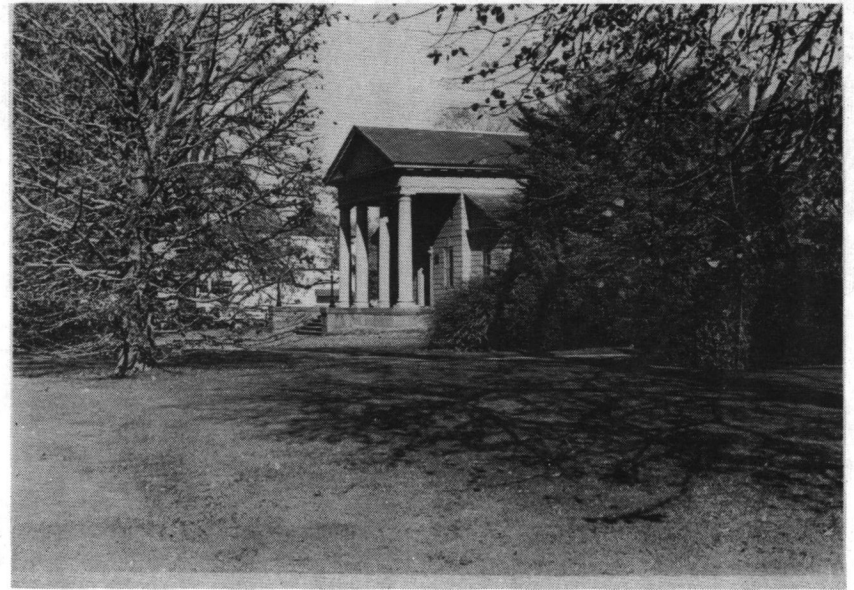
British occupation and partial destruction of Newport during the American Revolution spelled an end to the mercantile prosperity of the town. As a result, Newport was in a state of decline verging on decadence which persisted into the 1820's. Despite the economic situation, two short streets adjacent to the Kay-Catherine-Old Beach Road neighborhood were cut through in the early nineteenth century: Sherman Street, and the section of Mount Vernon Street between Bull and Barney Streets. The modest early republican era houses found here are in marked contrast to the robust colonial structures nearby. They follow colonial precedent in siting, however, for they are set on the sidewalk's edge.

B. ECONOMIC REVIVAL: 1825 - 1845

The period from 1825 to 1845 witnessed an effort to re-establish the economic vitality of Newport by investments in the whaling and textile industries. Eleven Newport vessels were active in the whale fishery and at least four steam cotton mills were erected in the town, most in the wharf area. Bull Street, established in this period, was, into the 1850's, the site of a cotton mill as well as an oil and candle factory. On Bull and Mount Vernon Streets are found a number of Greek Revival houses erected by local people for their own use. They are grander in scale than houses close by built in the early republican era. They include the Henry Bull House at 10 Bull



F. 6 TOURO CEMETERY (1677, 1842)
BELLEVUE AVENUE



F. 7 REDWOOD LIBRARY (1748)
BELLEVUE AVENUE



F. 8 THE SWINBURNE SCHOOL (c.1840)
115 PELHAM STREET



F. 9 THE BENJAMIN GARDNER HOUSE (c.1855)
28 MANN AVENUE

Street, and the Alfred Smith House at 12 Mount Vernon Street; both date in the early 1840's. Their siting reflects a change in planning concepts that affected the appearance of the city. Houses of this era are situated back from the sidewalk behind ornamental strips of lawn.

What has come to be known as the "typical" vernacular Greek Revival house -- a frame box with pitched roof, gable end to the street, and a side hall entrance -- though found in Newport, does not predominate. Here one encounters Greek Revival houses with the broad side facing the street, a central entrance, and either a pitched roof with the flank to the street, or a hip roof with a tall monitor. Frequently the street facade is finished with flush, matched board siding. With minor amendments, such broad, severe three bay Greek Revival facades became a prevalent Bracketed Style type found in the Kay-Catherine-Old Beach Road neighborhood. Although the overall form of the Greek Revival house is retained in these houses, a piazza running the length of the facade is substituted for the central porch, and scrolled brackets are added to the wide plank entablature. 115 Pelham Street and 10 Bull Street exemplify the Greek Revival aspect of this house type; 28 Mann Avenue and 15 Bull Street, the Bracketed version (page 12, figures 8 and 9).

Though several of Newport's textile mills steamed on for twenty years and more, neither they nor the whalemens became a considerable factor in nineteenth century Newport's economy. The period 1825 - 1845 also witnessed the rapid expansion of a Newport enterprise which had been in existence on a modest scale for some hundred years or more: the resort industry. As early as 1729 wealthy planters and colonial officials were coming to Newport, attracted by its salubrious climate. A large portion of these visitors were South Carolinians and plantation families from the Caribbean Islands. Prominent southerners continued to summer in Newport until the Civil War. Members of the Izard family of Charlestown are listed in newspaper accounts of summer visitors of the 1770's and Ralph S. Izard built the stone villa on Pell Street in about 1850.

A review of the history of this development reveals that, in the eighteenth and early nineteenth centuries, Newport's summer visitors stayed in rooms or houses rented for the season. They had little effect on the physical development of the town. This pattern began to change with the great increase in summer visitors during the 1830's. With the realization that in the purses of these summer visitors lay the economic future of Newport, hotels were built and

real estate entrepreneurs bought up large tracts of land to subdivide and sell for building sites. The Kay Street-Catherine Street-Old Beach Road neighborhood was the first area developed largely in response to this influx. Here on "the hill," a pleasant rise overlooking the old town to the west and the beach to the east, the early hotels and cottages were built. As fashion changes, the role of the hotels declined and privately owned summer estates came to dominate the Newport social scene. By 1870, the conspicuously wealthy were taking possession of Bellevue Avenue south of Memorial Boulevard, Ochre Point and Ocean Drive. A more sedate, rather intellectual group gravitated to the Kay-Catherine-Old Beach Road neighborhood.

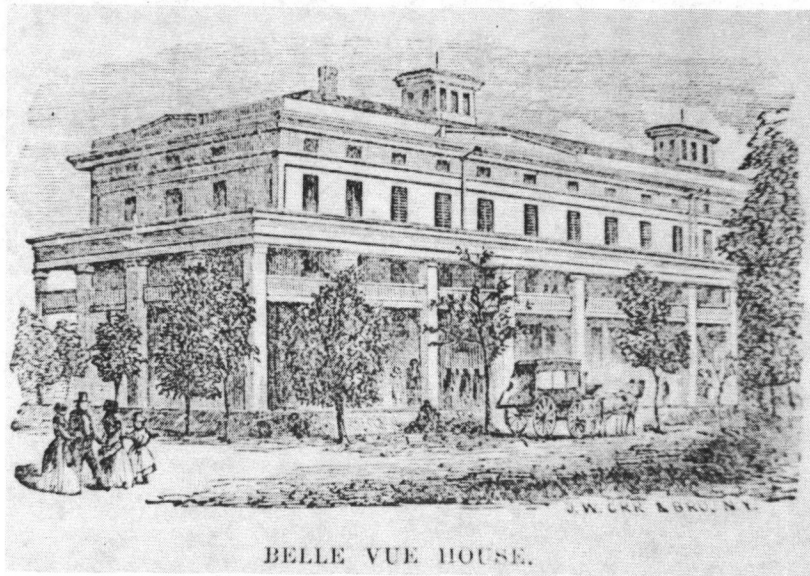
C. THE ERA OF THE HOTELS

Hotel life, nearly forgotten in Newport today, and denigrated by Newport enthusiasts after the Civil War, played a key role in the evolution of the town as the nation's pre-eminent summer resort. In 1825, the first true hotel, the Brinley, soon renamed the Bellevue House, opened on Catherine Street (page 15, figure 10). In 1828 it advertised as follows:

BELLEVUE HOTEL Newport, (R.I.)

The public are respectfully informed, that the NEW HOTEL in this town, will be opened on the 1st of July, under the superintendance of Mr. F. Rouillard, an experienced landlord who will exert himself to give satisfaction. In addition to the Table d'Hote, private Dinner and Supper parties can be accommodated. -- Also, Soups and Coffee at all hours. The Bar will be furnished with the best of Wine and Liquors, and these of every description usually found in respectable Taverns. The Reading Room will contain the New York, Boston, Providence, Washington and some other Southern and Eastern papers. Board on reasonable terms, furnished by the day, week or year. -- The best beds, and their mattresses, entirely new.

The heyday of Newport summer hotels commenced in the 1840's with the construction of the famous Atlantic and Ocean houses, both on Bellevue Avenue. Between 1855 and 1857 the Fillmore House went up on Catherine Street, where sections of it may still be seen. The

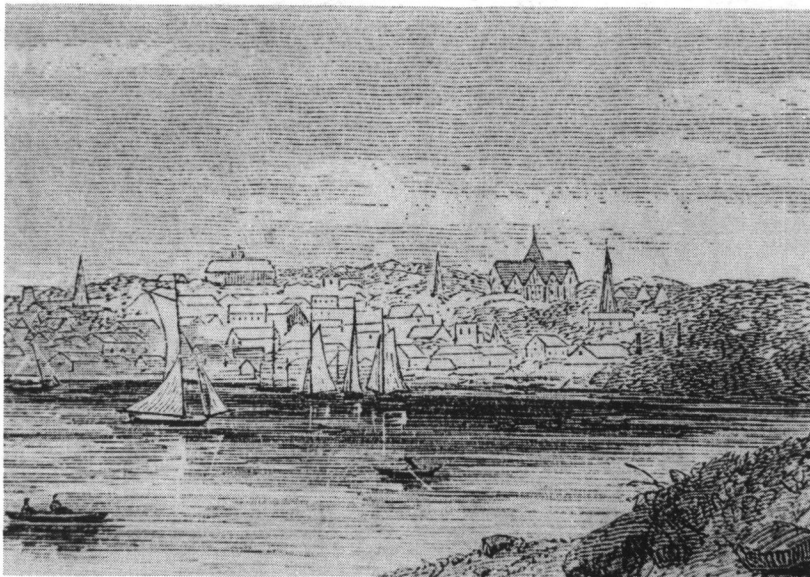


BELLE VUE HOUSE.

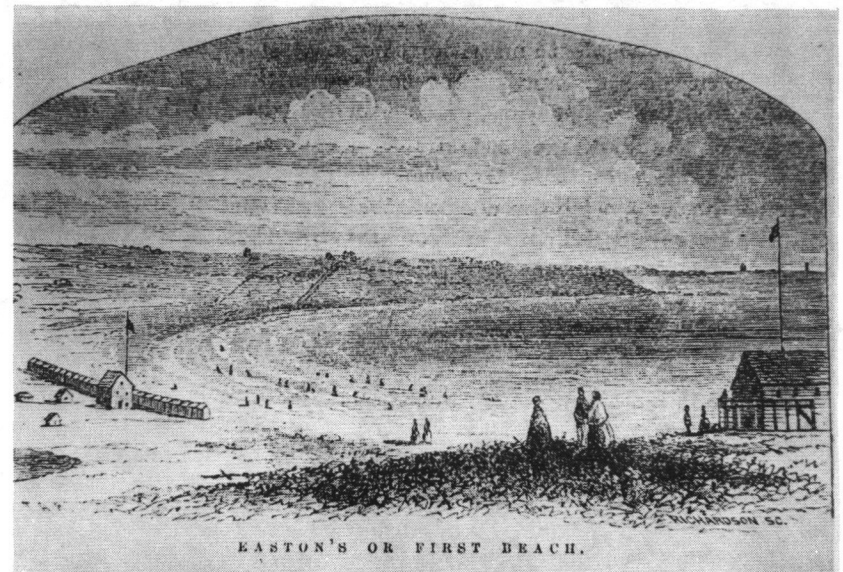
F. 10 THE BELLEVUE HOTEL IN THE 1850'S
FORMERLY ON CATHERINE STREET



F. 11 INTERIOR MOUNT ZION A.M.E. CHURCH
8 BELLEVUE AVENUE



F. 12 NEWPORT FROM THE HARBOR IN 1859



EASTON'S OR FIRST BEACH.

F. 13 EASTON'S BEACH IN 1859

west end of Catherine Street remained the location for similar establishments throughout the nineteenth century. Newport's principal twentieth century hostelries, the Muenchinger-King (now converted to use as offices and apartments) and the Viking, stand on Bellevue Avenue at the foot of Catherine Street.

The hotels of the 1840's were, for the most part, in the Greek Revival idiom. The Atlantic, the first Ocean House, the enlarged Bellevue and the Aquidneck on Pelham Street all had belvederes, near flat roofs, wide plank entablatures and extensive piazzas. Of these, only the Atlantic House had a temple-front, pedimented portico. The largest and most lasting of the hotels was the second Ocean House which replaced the original hotel of that name after a fire in 1845. The second Ocean House was in the Gothic Revival manner. During this period, however, such stylistic appellations are significant only in regard to decorative details. Structure, plan and materials were unaffected by style, be it "Greek" or "Gothic." And "style," in itself, was not necessarily consistent. Thus the Bellevue House, Greek Revival on the exterior, had an "Elizabethan Style" dining room. Though the hotel is gone, this dining hall remains. It was designed by Russell Warren in 1850, and now forms the interior of the Mount Zion A.M.E. Church on Bellevue Avenue (page 15, figure 11).

Newport's early hotels, great timber piles, had a striking effect when viewed from the deck of a steamer entering the harbor (page 15, figure 12). One saw the pediment of the Atlantic, the towers of the Bellevue and, in the words of G. W. Curtis, "the flaunting front of the 'Ocean,' impending over the town like the huge palace of a German duke. . . ." Throughout the season the hotels were the setting for dinners, concerts and balls. During the Civil War, the Naval Academy moved to Newport from Annapolis and was quartered in the Atlantic House. Though wartime, the presence of the affable "middies" generated a series of "hops" conducted in the hotels. Hotel life was, in all, a very gay, public, social scene.

The lasting effect of Newport's early hotels had been two-fold. First, it was largely from among the throngs attracted by the hotels that the town's early cottage owners came. Second, the hotels necessitated creation of new thoroughfares. The functioning of these vast hostelries spawned a network of back streets and allies to accommodate ancillary services -- housing for hotel personnel and guests' servants, livery stables and storage barns. These service streets -- Liberty, Downing and Fur streets, Fillmore Court and Bowler Lane -- remain, but no longer serve their original function,

for the hotels are gone. Instead, they accommodate usages at variance with the residential character of the neighborhood.

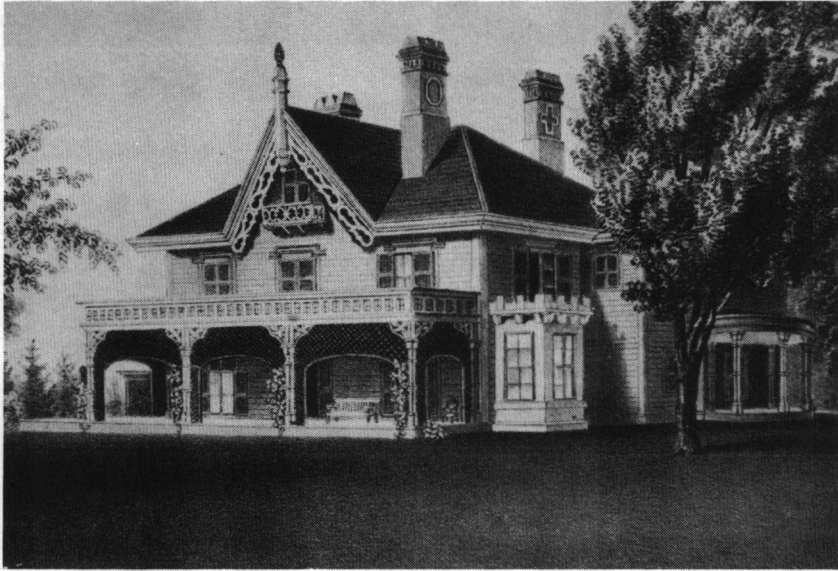
A major street was created for the convenience of hotel patrons. It led to Easton's Beach, one of the town's principal attractions in this era (page 15, figure 13). Salt water bathing was considered healthful and hotel guests took to the water for that reason; hence the original name, "Bath Road." It has been renamed Memorial Boulevard.

D. THE EARLY SUMMER COTTAGES

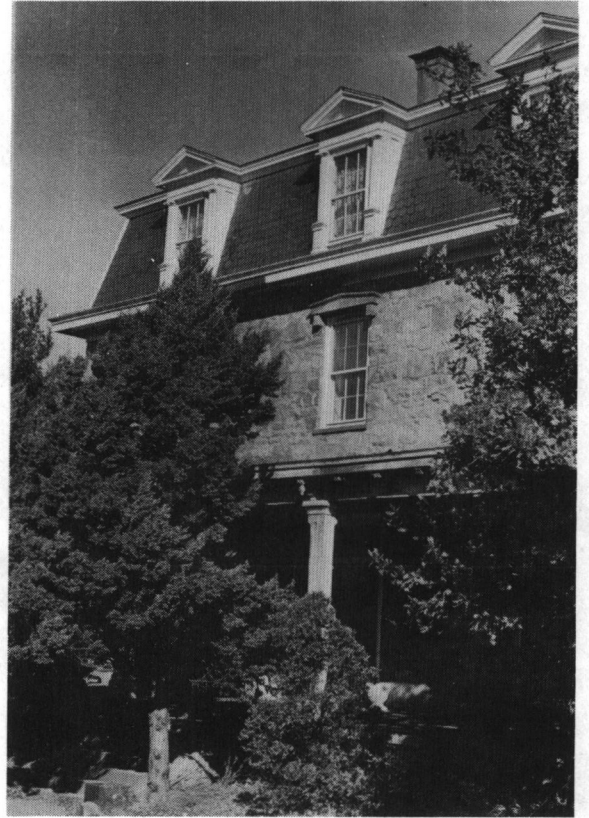
Newport's earliest summer cottages were also erected in the Kay Street - Catherine Street - Old Beach Road area. In 1835, Lieutenant Governor George Engs purchased the old Kay Estate from Trinity Church and laid out the south end of Kay Street. In that year he constructed four houses on the street, at least two of which were for summer rental. By 1838, the adjacent section of Bellevue Avenue was lined with summer homes, including those of Samuel Ward, a New York banker and father of Julia Ward Howe; a "Mr. Amory" of Boston, and Hugh Ball of South Carolina. Most of these simple frame buildings no longer exist, or have been so altered and enlarged that their early date is not apparent. This is the case with the Hugh Ball House (c. 1836), the nucleus of the Muenchinger-King Hotel.

From about 1845 to 1870, the residential section of the Hill was dominated by large estates. Principal among these were the Ralph Izard place off Kay Street (c. 1850); the summer home of Mary T. Porter from New Orleans on Greenough Place (1855); "Belair," the home of H. Allen Wright, a New Yorker, on Old Beach Road (c. 1850); and "Red Cross Cottage" (1844) built for David Sears of Boston, also off Old Beach Road (page 18, figures 14, 15, 16, and 17). The houses which were the focal point of each of these estates remain. Below these estates and overlooking Easton's Pond was the farm of R. M. Gibbes, another New Yorker. In the 1830's it had been used as a hotel frequented by sportsmen who came to Newport to hunt and fish.

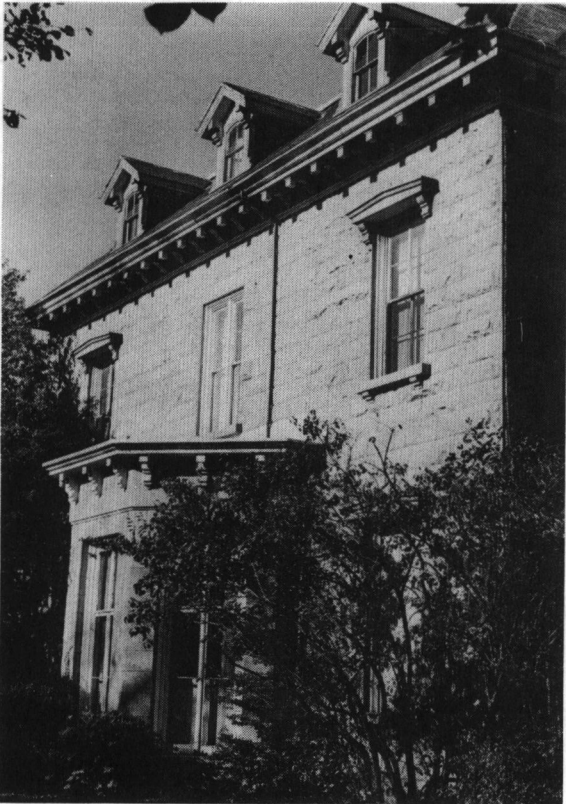
Though David Sears' estate was larger than the others, his house, "Red Cross Cottage," was more in keeping with the scale and tone of the earliest summer homes. Now stripped of its extensive grounds and heavily altered, the house was a rather awkward Gothic Revival



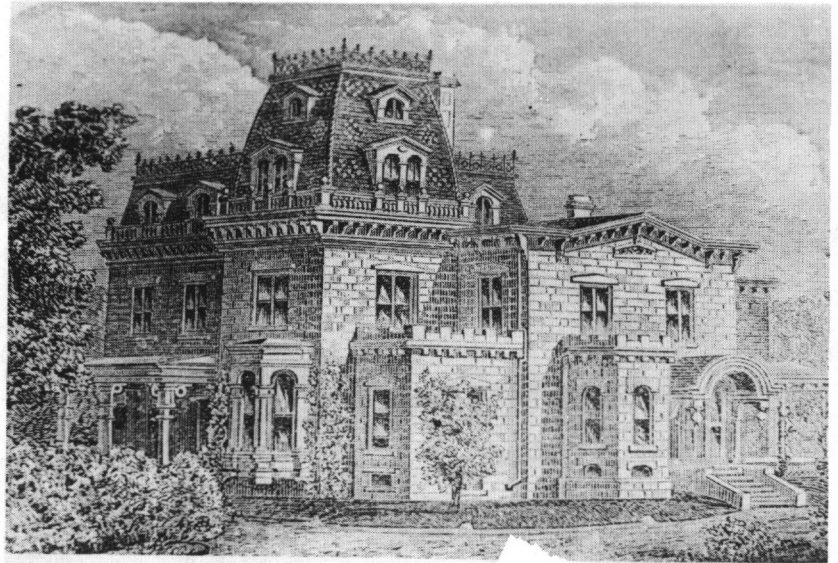
F. 14 "RED CROSS COTTAGE" (1844)
8 OAKWOOD TERRACE (VIEW AT REDWOOD LIBRARY)



F. 15 THE RALPH IZARD HOUSE (c.1850)
10 PELL STREET



F. 16 "PORTER VILLA" (1855-56)
25 GREENOUGH PLACE



F. 17 "BELAIR" (c.1850, 1875)
OLD BEACH ROAD

cottage. Designed by George M. Dexter, a Boston architect, it was framed in Boston and shipped thence to Newport. Gothic Revival cottages remained popular in Newport during the pre-Civil War period and six survive in the Kay-Catherine-Old Beach Road neighborhood. The most widely known Gothic Revival cottage in Newport is "Kingscote" (1841) designed by Richard Upjohn and located a bit south of the survey area on Bellevue Avenue. Characteristically the Gothic Revival Cottage is a 1½ or 2½ story frame structure with a boldly accented high hip or pitched roof, set flank to the street. The roof is usually broken by one or more assertive cross gables, ornamented with carved bargeboards and pinnacles; on the ridge are pilastered chimney stacks. Across the front of such houses runs a broad trellised veranda. As with the design for similar houses in A. J. Downing's The Architecture of Country Houses (1850), the facades of these buildings are arranged symmetrically on a central axis. Only the most ambitious Gothic Revival houses - like "Kingscote" - displayed picturesque massing. This holds true for Italianate buildings of the period as well. Downing advocated vertical board and batten siding for wooden Gothic Revival cottages, but only one of those remaining in Newport has such exterior treatment. It is the somewhat altered house, now hidden behind Channing Memorial Chapel, used for Sunday school purposes. The best preserved Gothic Revival cottages in the Kay-Catherine-Old Beach Road neighborhood are the Daniel Swinburne House, at 6 Greenough Place (page 20, figure 18), and the John Bush House, at 34 Mann Avenue.

The Izard, Porter and Wright houses (all built in the late 1840's and early 1850's) are of a class -- large, hulking stone villas, almost brutal in scale and detail, possessing a cold, wintry appearance curious in a summer home. A better known example of the type is the Wetmore House, "Chateau-sur-Mer," outside the survey area on Bellevue Avenue. The hauteur of this and the other houses like it contrasts with the unassuming summer houses built but fifteen years earlier. "Chateau-sur-Mer" and the Porter villa are both known to be the work of Seth Bradford, a local builder. "Belair" and the Izard house are attributed to him.

A series of large frame Bracketed and Italianate style houses were built in the vicinity of the summer estates, principally along the south end of Kay Street and Greenough Place. A very chaste example designed in 1853 by Thomas Tefft, architect of Providence, for Joseph Tompkins stands at 38 Catherine Street. More representative of Newport work is the house erected for Tillinghast Tompkins at 11 Redwood Street (c. 1852). A tall, square structure, it is set on



F. 18 THE DANIEL SWINBURNE HOUSE (c.1862)
6 GREENOUGH PLACE



F. 19 THE JOSEPH BAILEY HOUSE (c.1855)
30 KAY STREET



F.20 "MORNINGSIDE" THE W. B. ROGERS HOUSE (1871-72)
428 GIBBS AVENUE



F.21 THE CLEMENT C. MOORE HOUSE (1856 and later)
25 CATHERINE STREET

a high granite foundation and is capped with a hip roof broken by cross gables. The wide eaves are supported on paired brackets with pendant drops; window, door and porch trim is also bracketed. The near-identical houses at 27, 30 and 33 Kay Street are in the same manner (page 20, figure 19). They were built on speculation by Job Peckham in 1853.

E. THE STREET PATTERN: 1850 - 1883

Newport, so long in a state of suspended animation, was by mid-century a town on the move. An air of optimism was reflected in the decision to take on greater legal responsibilities, and in 1853 the town became the City of Newport. Major additions to the city's street pattern were in progress during the 1850's. These changes were made principally for the purpose of creating building lots for summer homes. Kay Street, Greenough Place, Catherine Street and Bellevue Avenue were extended, and Ayrault Street put through.

The development of Newport's new and extended streets was the work of assiduous land speculators. Chief among them was Alfred Smith, a native Newporter who made good in New York as a fashionable tailor and returned to his birthplace to make a fortune in real estate. In association with Joseph Bailey, he promoted continuation of Bellevue Avenue south to Bailey's Beach. The year was 1852. This move opened up a large tract of land held by Bailey and Smith for subdivision and sale.

In 1853 Smith promoted the lengthening of Kay Street. It was extended north as far as the present Rhode Island Avenue. Three years later Alfred Smith, "who," a newspaper account said, "seems to be foremost in measures for public improvements," got up a public subscription for extension and improvements to Bath Road, now Memorial Boulevard.

Alfred Smith had such an impact on Newport in the 1850's that contemporary accounts of the town describe him and his endeavors in detail. He rode about in a highly polished leather chaise, reins in one hand, a rolled-up map of the city in the other. He was likened to a field marshal, baton in hand. Observers claimed that substantial men of affairs staying at the hotels Smith combed for prospects avoided him as best they could, for once he corralled a potential customer, there was no escape. Smith's technique was

simple: after he got a man into the chaise, he would not let his prospect out until a sale had been made. Julia Ward Howe recalled in her memoirs how persuasive Smith could be. She was astounded when she learned that Smith managed to sell her normally cautious husband a run-down farm, way out in Portsmouth. Mr. Smith accomplished this sale in 1852.

Though the pattern for future development had been set by Mr. Smith and his associates, much of the Kay Street-Catherine Street-Old Beach Road neighborhood remained almost rural in character into the 1870's. The built-up section extended no further east than Greenough Place (page 23, figure 22). However, Newport maps dating back to the 1850's indicate that streets were planned for the open land east and north of the built-up section (page 24, figure 23), and the Newport atlas of 1883 shows that a great change had taken place. By that date the estates had been broken up or were entirely surrounded by houses equally grand, set on smaller lots. The farm land to the north and east had been subdivided and became the scene of extensive building activity. Between 1870 and 1876, twenty-four houses were built in the section of the Kay-Catherine-Old Beach Road neighborhood east of Greenough Place. Between 1876 and 1883 forty-two houses were built in the same section. This averages out to four new houses per year in the earlier period, and six houses per year in the later period (page 25, figure 24).

The former Gibbs farm became Rhode Island, Gibbs and Eustis avenues. The Sears estate was cut into small lots approached from Red Cross Avenue, Sunnyside Place and Oakwood Terrace leaving the original house on a small lot at 8 Oakwood Terrace. Everett and Francis Streets had been added, and the complex of lanes off Cranston Avenue, laid out in 1874, was beginning to be developed with inexpensive workmen's cottages. Newport was a very different place than it had been in 1828 when school was recessed so that the children could see a house go up -- the first in ten years.

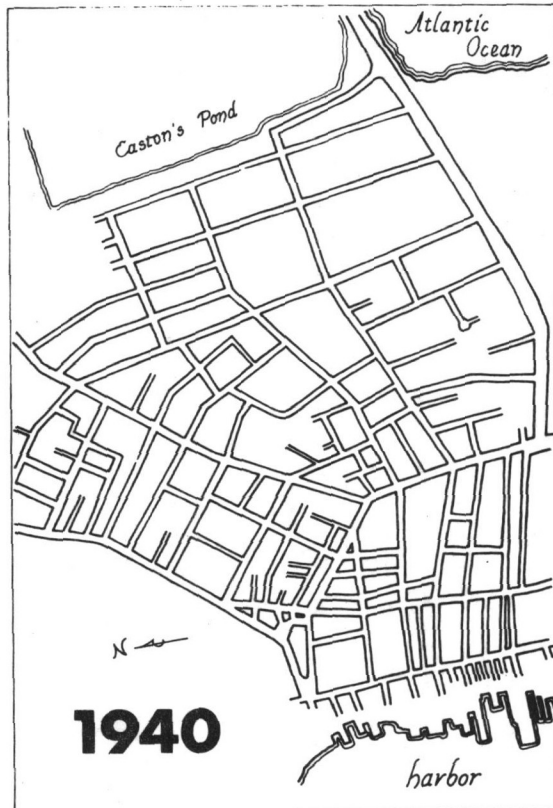
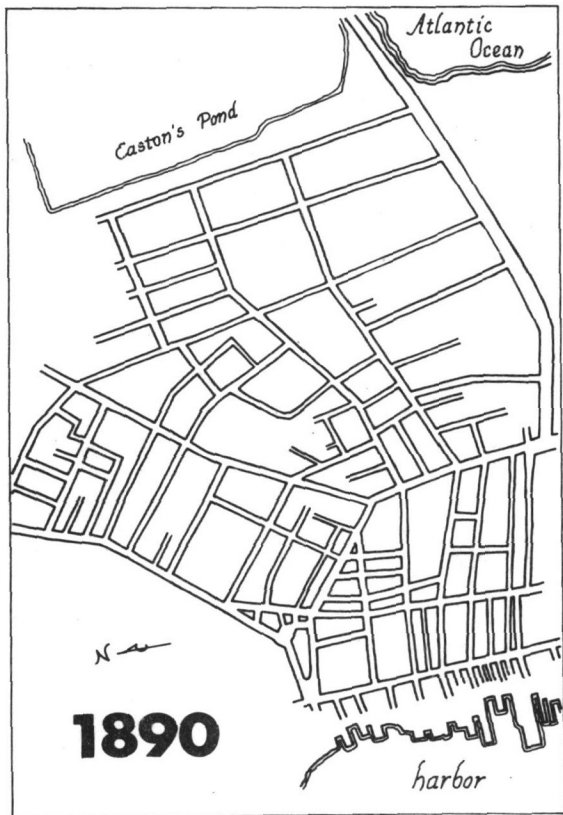
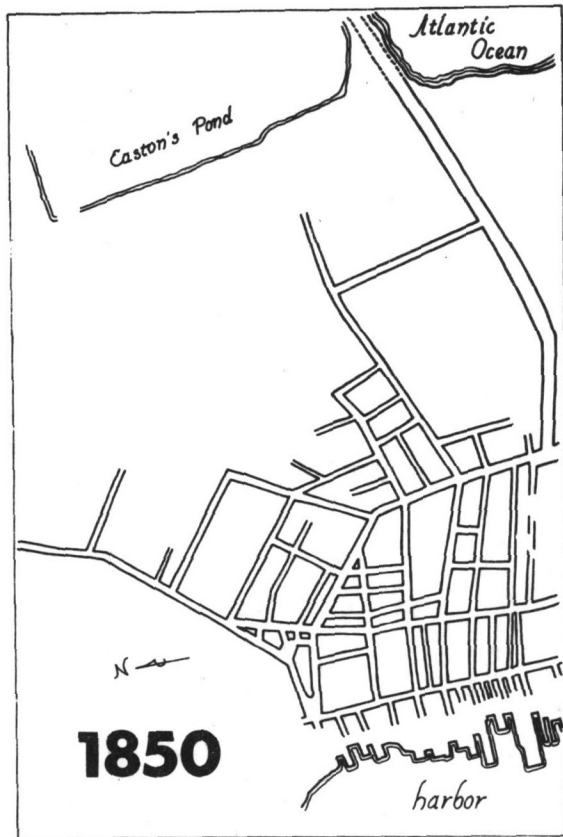
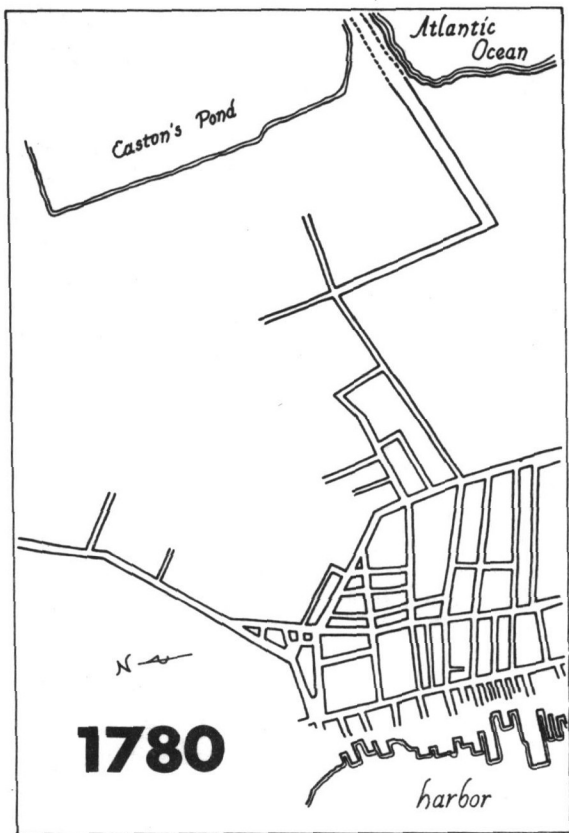
The smaller lots on which the summer houses in the neighborhood were built in the seventies and eighties made for an entirely different visual scene from that found on southern Bellevue Avenue, where extensive grounds still surround the palatial homes. The Kay Street-Catherine Street-Old Beach Road area became a typically American suburban neighborhood, characterized by wide, friendly streets lined with well kept, but modest lawns, and over-arched by shade trees. What made this particular neighborhood noteworthy were its illustrious residents, and its outstanding, in some instances trend-setting, architecture.



F. 22 THE KAY STREET - CATHERINE STREET -
 OLD BEACH ROAD NEIGHBORHOOD IN 1850



F.23 A SECTION OF THE KAY STREET - CATHERINE STREET - OLD BEACH NEIGHBORHOOD IN 1870



F.24 EVOLUTION OF THE STREET PATTERN OF THE
 KAY STREET - CATHERINE STREET - OLD BEACH ROAD NEIGHBORHOOD

F. NEWPORT, THE COTTAGE RESORT

In the post-Civil War era, Newport became the premier "cottage resort." It was considered more distinguished than watering places like Saratoga Springs, New York, which continued to revolve around hotel life. Newport devotees were quite willing to forget the hotels which once were the focal point of their summer colony. Henry James differentiated between the Newport scene, where "life is public," and the atmosphere of Saratoga, which "is absolutely common." The difference was "between a group of indiscriminating hotels and a series of organized homes."

The genteel, intellectual character of households located in the Kay Street-Catherine Street-Old Beach Road neighborhood during the halcyon era of the seventies, eighties and nineties reflected the scholarly and artistic interests of those who lived there. Indeed, from the 1850's on, residents of the area formed a cross-section of the nation's cultural elite: Professors Raphael Pumpelly, William B. Rogers and Josiah P. Cooke -- all eminent scientists; Miss Wormeley, translator of Balzac, and George Calvert, translator of Goethe; Charlotte Cushman, the actress; Clement C. Moore and Sarah C. Woolsey -- both better known for their juvenile literature than their "serious" writing -- Moore wrote "The Night before Christmas," but his texts on the Hebrew language are all but forgotten; Henry Marquand, businessman and board chairman of New York's Metropolitan Museum of Art, and Dr. David King, prominent physician and first president of the Newport Historical Society; John LaFarge and Samuel Coleman, artists. . . all kept homes here. (See page 20, figures 20 and 21; page 31, figure 30.)

William Morris Hunt, a painter, had a home and studio on the Viking Hotel site. It later belonged to his better-known architect brother, Richard Morris Hunt. William James, who became famous as a philosopher and psychologist, came to study in William Hunt's studio when he planned to make painting his vocation. In the late 1850's the James family resided on Kay Street, and then in a house at the corner of Old Beach Road and Tew's Court, before Henry James, Sr. bought property on Spring Street from Alfred Smith. William James' brother, the younger Henry James, who became one of this nation's most important novelists, accompanied William to the Hunt studio. In subsequent years Henry James visited Newport on several occasions and wrote about the city with his usual subtlety and insight. Julia Ward Howe, the Queen Victoria of Boston's late nineteenth century literary set, formed an intellectual "Town and Country Club" which met frequently in the home of Col. George E. Waring, a noted

sanitary engineer, on Catherine Street. Later Mrs. Howe's daughter, Maude Howe Elliot, wife of the printer John Elliott, and a prolific chronicler of Newport's literary and artistic history, lived on Rhode Island Avenue.

After Bellevue Avenue and Ochre Point, the Kay Street-Catherine Street-Old Beach Road area was considered the most desirable neighborhood in Newport. The custom of renting summer homes persisted through the nineteenth century, and summer rental lists reflect the desirability of this area. In 1886 34 homes were listed in the Kay-Catherine-Old Beach Road area. Of these, ten could be had for the June through September season for from \$400 to \$1,000, nine from \$1,000 to \$1,500, twelve from \$1,500 to \$3,000, and three rented for \$3,000 to \$6,000.

G. THE LATER SUMMER HOUSES

From the sixties through the nineties, design of Newport summer cottages was so prestigious and lucrative that many architects of national reputation received commissions here. Thus discussion of Newport architecture of the period is appropriately accomplished by considering the work of individual architects in depth.

Throughout this period, although commissions in the Kay Street-Catherine Street-Old Beach Road neighborhood were major undertakings, as a rule the most costly, and certainly the most pretentious summer villas were erected in the more grandiose sections of town. Richard Morris Hunt's "Chateau-sur-Mer" alterations of 1875 were more grand than anything that he planned for the Kay-Catherine-Old Beach Road area. And in the eighties, McKim, Mead and White, though very active in this neighborhood, produced more lavish schemes for the Ochre Point area (e.g., the Robert Golet House of 1882-3, and the H. A. C. Taylor House of 1885-86). During the 1890's and into the twentieth century, construction of summer villas almost ceased in the Kay-Catherine-Old Beach Road neighborhood, yet this was just the period in which the largest palace-cottages were built on Bellevue Avenue and Ochre Point.

Richard Morris Hunt was the most prominent architect working in Newport throughout this area. His work in the Kay-Catherine-Old Beach Road neighborhood is early, dating from the 1860's and 1870's. His first Newport commission was the J. N. A. Griswold House (1862-3)

at the corner of Bellevue Avenue and Old Beach Road (page 29, figure 25). It now houses the Art Association of Newport. This building is an early example of what Vincent Scully has named the "Stick Style" -- an essentially decorative approach to architectural articulation, most notable for the use of a sham exterior frame, braced and interlaced with saw-work panels, complex vertical massing and a rich variety of colors and materials. This style dominated advanced architectural design for "suburban homes" in the 1870's. It was known at the time as "Modern Gothic."

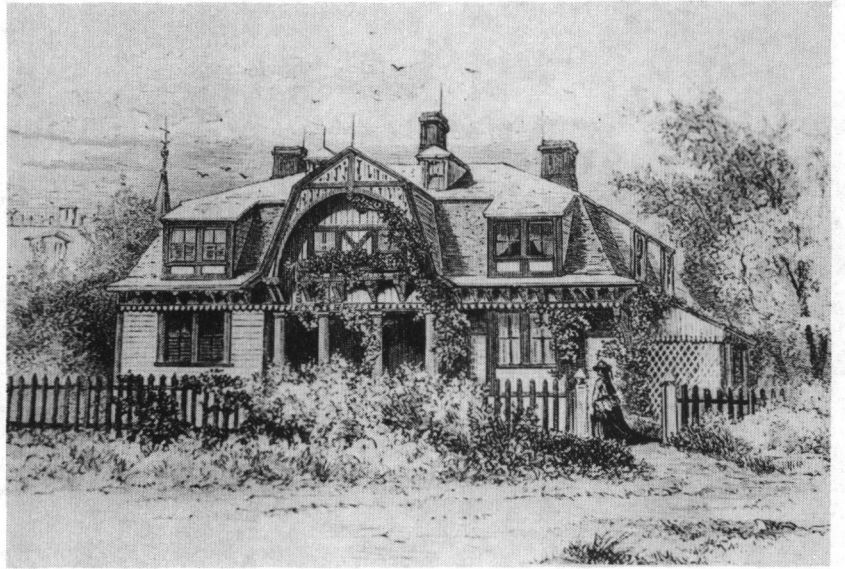
In 1871 Hunt designed a summer house for Henry Marquand at Rhode Island Avenue and Old Beach Road. All that remains of Marquand's home, known as "Linden Gate," is the granite-trimmed brick wall surrounding the grounds. Like the Griswold House, it was in the Modern Gothic Style. The first floor was built of quarry-faced random coursed ashlar, the second of patterned red and black brickwork with applied timber bracing. This fine house burned in February 1973. Hunt also designed the Cushman and Appleton houses which stood close by and which burned many years ago. The curious house Richard Morris Hunt designed and gave to Colonel Waring, the "Hypotenuse," remains, set diagonally to the intersection of Catherine Street and Greenough Place (page 29, figure 26).

The small but exuberant Pratt House (c. 1875), long attributed to Hunt but apparently designed by its owner Samuel Pratt, though sandwiched between twentieth century commercial structures on Bellevue Avenue, still catches the eye with its fanciful slate hung-side walls and turreted roofing (page 29, figure 27). Two large, well maintained houses in the same style are located just two blocks south, at the corner of Bellevue Avenue and Pelham Street, facing Touro Park. Here, on the site of the Atlantic House, are the Seth Stitt House (1878-1881) by the firm of George C. Mason and Son, now the Elks Lodge (page 29, figure 28), and the William Smith House (1878) by Dudley Newton, now the rectory of the Channing Memorial Chapel. The Masons and Newton were local architects who here, as elsewhere, followed the example of the leaders of their profession.

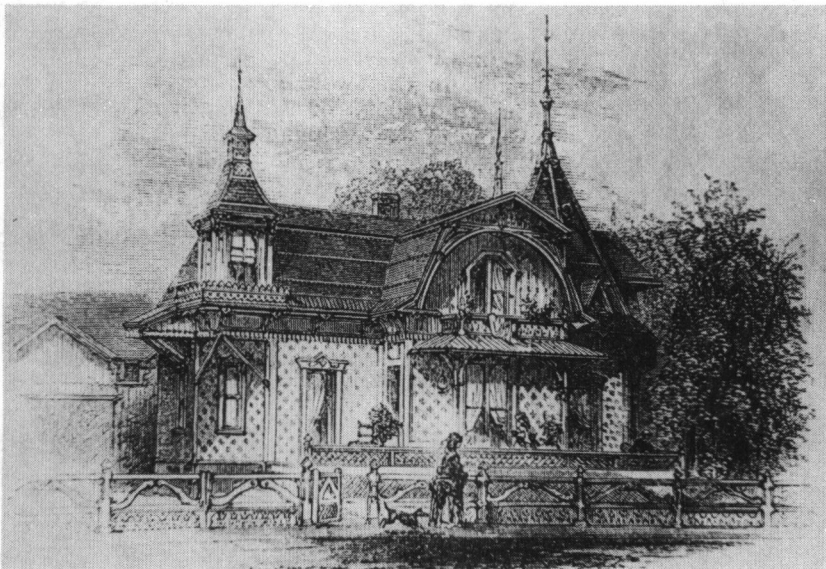
Richard Morris Hunt led architectural taste in Newport in the 1870's, and again in the 1890's. In the intervening decade a brash, new firm took the lead: McKim, Mead and White. It was their Newport Casino (1879-80) which set the taste of the eighties. Scully has dubbed the style of this monument the "Shingle Style." It was an approach to architectural articulation emphasizing compact horizontal massing and a concern for large, banded wall surfaces in which



F.25 J.N.A. GRISWOLD HOUSE (1862)
THE ART ASSOCIATION
76 BELLEVUE AVENUE



F. 26 "THE HYPOTENUSE" (1870-71)
33 CATHERINE STREET



F. 27 THE SAMUEL PRATT HOUSE (1871-72)
59 BELLEVUE AVENUE



F.28 S. STITT HOUSE (1878, 1881)
NOW ELKS LODGE, 137 PELHAM STREET

texture was of first importance. Trim on Shingle Style houses was frequently derived from colonial sources. These details were set upon the walls in a precious, ornamental fashion. In the eighties houses of this sort were usually termed "Queen Anne" in style.

Charles F. McKim, William R. Mead and Stanford White, so transcendently influential in American architectural practice from 1880 to the First World War, were responsible for five houses in the Kay-Catherine-Old Beach Road neighborhood of Newport: the Wormely House (1879, McKim with additions in 1882 by the firm); the Tilton House (1881-2; page 31, figure 29.); the Skinner House (1882); the Coleman House (1882-3; page 31, figure 30); and the Edgar House (1884-5). The last four of these were published and known nationally in the eighties. All are located in a small area south of Old Beach Road on Red Cross Avenue and Sunnyside Place. They not only represent an architectural ideal prevalent through the 1890's; to an important extent these buildings are the basis for that ideal. They are central monuments in American architectural history, and by extension, in American social history as well. They form a unique group -- an unparalleled collection of outstanding dwellings of the early 1880's.

The Samuel Coleman House may be considered characteristic of these buildings. Though converted to use as apartments, its exterior retains the features which made it famous in its day. The Coleman House was discussed and illustrated repeatedly in the eighties. Mrs. Schyler van Rensselaer, in her series of articles on American architecture which appeared in Century Magazine in 1886, felt it was a paradigm of what an American "country house" should be:

(The house) built for Mr. Samuel Coleman, on Red Cross Lane, seems to me particularly happy in expression -- dignified yet rural, simple yet refined, almost picturesque yet quiet, and wholly devoid of that affection, that attitudinizing (so to say) which too often accompanies picturesqueness. The colonial roof has been cleverly adapted on the one hand and the "vernacular" piazza on the other.

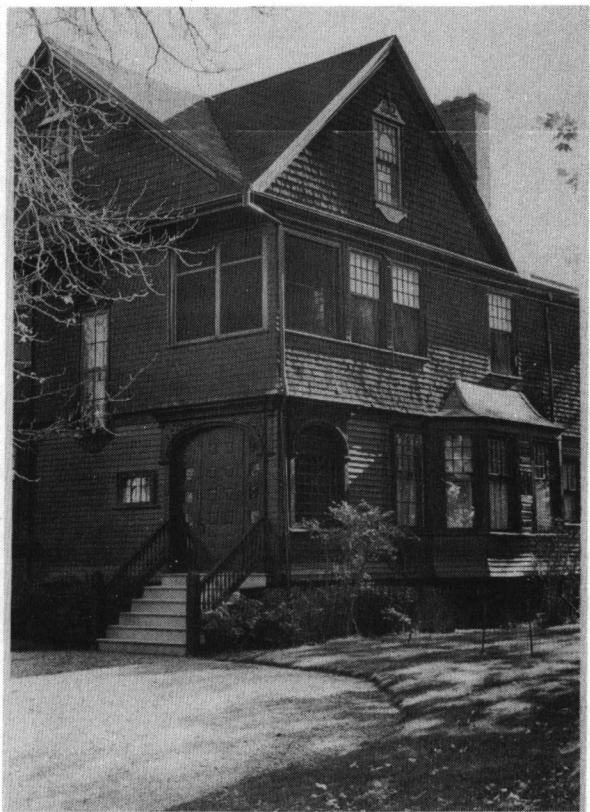
George Sheldon, in his Artistic Houses (1883), gave an interesting rationale for the presence of colonial-derived motifs in the design of the Coleman House:



F. 29 THE SAMUEL TILTON HOUSE (1881-82)
12 SUNNYSIDE PLACE



F. 30 THE SAMUEL COLEMAN HOUSE (1882-83)
7 RED CROSS AVENUE



F. 31 THE MRS. D. ARCHIE PELL HOUSE (1881)
11 FRANCIS STREET



F. 32 THE NOYES-LUCE HOUSE (1883)
15 FRANCIS STREET

The general style of architecture is colonial, in harmony with the spirit of old residences in that place (Newport), although Mr. Coleman perhaps would have preferred the effect of an Old English house, had the latter been appropriate to his present surroundings: but the architects (messrs. McKim, Mead and White) have preserved their independence in elaborating the scheme, greatly modifying the pure colonial style.

In contrast to the "greatly modified" colonial style of the Coleman House, McKim, Mead and White's last work for the Kay-Catherine-Old Beach Road neighborhood, the Commodore William Edgar House, reflects a more monumental approach to colonial precedent. It is an early exercise in the "Colonial Revival Style." Symmetry has largely taken over, but the sensitivity to texturally rich materials remains, as does a relish for picturesque detail.

The origins of an interest in colonial architecture, so important in contemporary design from the late 1870's on, may be traced back at least to the 1850's. In that period Newport summer visitors began to appreciate the old town's quaint antiquity. Prior to that time Newport's decadence had been universally lamented. Yet visitors came to enjoy the air of past glory pervading "the little wooden town." Its colonial buildings were perceived to be the visual key to its history.

This historic interest led to a fondness for colonial architecture which mingled sentiment and an appreciation for the picturesque qualities of eighteenth century buildings. Henry James best expressed this combined attitude. In 1870 he described the look of Newport's time-worn habitations with the insight of a painter:

The plain gray nudity of these little warped and shingled boxes seems to make it a hopeless task on their part to present any positive appearance at all. But here, as elsewhere, the magical Newport atmosphere wins half the battle. It aims at no mystery -- it simply makes them scintillate in their bareness. Their homely notches and splinters twinkle till the mere friendliness of the thing makes a surface. Their steep gray roofs, barnacled with lichens, remind you of old barges, overturned on the beach to dry.

By the late seventies this attitude was not only pervasive but influential. It was given tremendous impetus, nationally, by the Centennial of 1876. The year before, Charles F. McKim had published a group of photographic views of eighteenth century architecture under the title Old Newport Houses. In 1877 McKim, Mead, White and Bigelow took their famous trip through New England in search of the colonial.

Architects began to use colonial architecture as a source for a vocabulary of decorative motifs. One sees in Newport, and most particularly in the Kay-Catherine-Old Beach Road area, a fascinating counterpoint resulting from an interplay between genuine colonial and early republican era structures with the late nineteenth century buildings designed with them in mind.

The work of Clarence S. Luce, an architect who has almost been forgotten, was also published and discussed in periodicals of the eighties. He is responsible for an important series of buildings erected in Newport during the early years of that decade which contributed significantly to the development of the Shingle Style. Clarence S. Luce embarked upon his career in the 1870's as a draughtsman in Boston. By 1874 he had his own office. Luce remained in Boston until late in 1882, when he came to Newport and set up shop in the Vernon House, an outstanding eighteenth century building in which early murals had recently been discovered. By 1885, Clarence Luce had again moved, this time to New York. In all, he designed ten houses for the Kay Street-Catherine Street-Old Beach Road neighborhood; only one has been destroyed.

One of the earliest of the houses standing in the survey area which Luce designed was built for Mrs. D. Archie Pell in 1880-81 (page 31; figure 31). This house, 11 Francis Street, remains much as it was built. A description of it appeared in the Newport Mercury, April 30, 1881. That account evokes the spirit as well as the look of many Newport summer houses erected during the next twenty years:

Mrs. D. Archie Pell's cottage at the corner of Everett Street and Francis Place; is of the Queen Anne pattern from plans by Clarence S. Luce. It has a picturesque and broken outline, and is diversified by bay windows, projecting gables, piazzas, etc. It comprises two and a half stories. The first story

is clapboard and the second, shingled, while the gables are finished in cement and glass -- a new feature in Newport building. The house has five rooms on the first floor, six on the second and three on the third, besides a large open attic. The library is a very beautifully finished apartment, with ornamentations of carved pressed brick. The dining room is finished in black walnut. The hall is wainscoted in redwood, and the same wood is used for the staircase. The building is supplied with the latest in improved steam apparatus. The exterior is painted in bronze green on the first story, the second is finished in the natural wood with spar varnish. The cost of the cottage is about \$8000, and the builder was James Rudolph.

This article suggests the richness and variety of materials used in summer cottages of this period, and indicates the care and expense devoted to both interior and exterior finish.

The Thomas Hunter House (1880-82) at 77 Rhode Island Avenue employs the same design concepts as the Pell House. Again Clarence Luce resorted to a massive and complex roof design of flanking and cross gables. Below the roofline the facade is enlivened with an oriel window and colonial derived detail around the entrance porch. In the Noyes-Luce House (1883-84; page 31, figure 32) at 15 Francis Street, architectural character results from the shape of the roof with its gambrel cross gable, the tall brick chimney, and the shingling which covered the entire house. Shingled window caps and a semi-conical shingled pent roof over the entrance are the only projections from the facade wall, reading as undulations in the richly textural surface.

Other architects of national reputation designed houses for the Kay Street-Catherine Street-Old Beach Road neighborhood of Newport. They include A. F. Oakley's J. Griffiths Masten House (1883) at 43 Everett Street; Peabody and Stearns' house for Grace Rives (1883) at 30 Red Cross Avenue; and the particularly interesting Mary Eustis House (1882-83), "Elmtree Cottage," at 336 Gibbs Avenue, designed by William Ralph Emerson.

Though Newport architectural practice was dominated by out-of-town architects, local men naturally produced a large share of the work. One of the most important local architectural firms was that of George C. Mason and Son. George Champlin Mason, Sr., began his

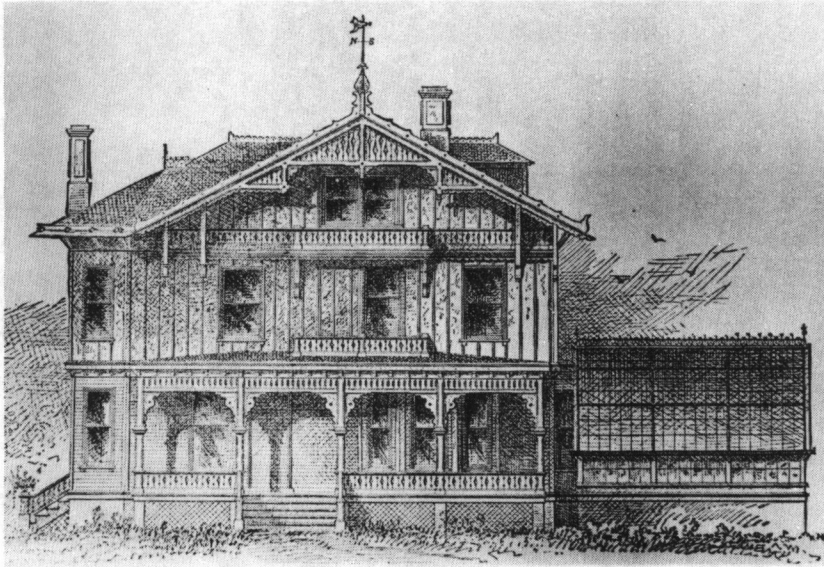
architectural career in 1858. In Newport he is remembered not only as an architect, but as an artist, writer and historian. In 1854 he produced Newport Illustrated, a guide book which was revised and re-issued through the 1890's. In 1875 Newport and Its Cottages appeared, with photographs and descriptions of Newport's villas and principal sites. Mason also wrote The Old House Altered (1878), and The Life and Works of Gilbert Stuart (1879). In the eighties, and until his death in 1894, George C. Mason, Sr., concentrated his literary efforts on the subject of local history. In 1884 his Reminiscences of Newport appeared, and between 1890 and 1894 he published a series of "annals" for Trinity Church and Redwood Library.

George C. Mason, Jr., started out as a student in his father's office in 1865. By 1875 he was a Fellow of the American Institute of Architects, and held the office of Secretary of that organization from 1883 through 1887. By the late eighties it appears that George C. Mason, Jr., handled most of the work of the firm. He, too, published numerous articles, and two pamphlets, Thoughts on Architecture (1879), and Architects and their Environment, 1850-1907, published in 1907. By the early nineties the younger Mason had established an office in Philadelphia. The firm ceased activity in Newport after the death of the elder Mason.

The Mason firm's early work, designed by George C. Mason, Sr., is in the Second Empire Style -- massive, cubical structures, capped with high mansard roofs. The house designed for James B. Finch on the northeast corner of Touro and Mount Vernon streets exemplifies this fashion. Fine examples stand at 54 and 60 Kay Street, both dating c. 1871, and attributed to the firm.

Houses designed by the Masons tend to reflect an awareness of national and period styles. The home of George C. Mason, Sr., on Old Beach Road (1873-74) is modeled after a Swiss chalet (page 36, figure 33). Perhaps the most handsome "chalet" cottage in the Kay-Catherine-Old Beach Road neighborhood is the Isaac P. White House (1872) at 66 Ayrault Street. It is also the work of George C. Mason & Son. Later, the firm designed an outstanding masonry house in the Flemish Renaissance style for Sarah T. Zabriskie. This striking stone villa, erected in 1889, now known as "Stone Gables," stands at 100 Rhode Island Avenue.

The Masons' interest in local history led them to be influenced by another period style: the American colonial. The firm's colonial or "Queen Anne" manner is unique. Mason-designed houses after this fashion are hung with a wealth of elaborately sculptural eighteenth



F. 33 THE GEORGE C. MASON, SR. HOUSE (1873-74)
31 OLD BEACH ROAD



F. 34 THE MORRIS HOUSE (1882-83)
86 RHODE ISLAND AVENUE



F. 35 THE SWINBURNE HOUSE (1875-76)
97 RHODE ISLAND AVENUE



F. 36 THE KING-BIRKHEAD HOUSE (1872)
20 CATHERINE STREET

century details, frequently used out of context, yet producing a charming, if bizarre, effect. The houses they designed and built in 1883 at 86 Rhode Island Avenue (page 36, figure 34) and 5 Champlin Street reveal their approach. The Champlin Street house was the home of George C. Mason, Jr.

Dudley Newton was another local architect who designed a large number of houses in the Kay Street - Catherine Street - Old Beach Road neighborhood. He trained in the Mason office and was active from 1866 to 1907. His first work in the neighborhood was the remodeling of "Belair," done in 1870. To the original bracketed stone villa Newton added a large tower block with a two story mansard roof (page 18, figure 17). In 1875 he added the remarkable stable and porter's lodge to the estate.

Beginning in the 1870's, Dudley Newton designed a series of appealing one and a half story frame cottages distinguished by extensive piazzas and busy mansard roofs. One of the finest of these was commissioned in 1872 by Dr. David King for his son-in-law, Dr. William Birkhead. It stands, virtually in its original condition, at 20 Catherine Street (page 36, figure 36). The building has one of the first examples of the "Newton Roof" -- a high, vertical mansard with projected dormers having moulded casings which are continued below the roofline into a decorative parapet set above the gutter. Other one and a half story mansard roofed cottages by Newton include 62 Ayrault Street, built in 1871, and 21 Ayrault, built in 1882.

The house Dudley Newton did in the Modern Gothic Style for Henry Swinburne in 1875 is one of his best. It is at 97 Rhode Island Avenue. The exterior is brick on the first floor, with clapboard and board-and-batten siding above -- the whole articulated with an ornamental braced stick framework (page 36, figure 35). The design vocabulary employed by Newton in the Swinburne House relates directly to the decorative qualities of the chalet cottage type. Newton produced several chalets for the Kay-Catherine-Old Beach Road neighborhood, all in a freer manner than those done by the Mason firm. His Benjamin Rhodes House (1871) at 45 Everett Street is representative.

By 1883 Newton was working with forms lifted from colonial architecture. The T. K. Gibbs House on Gibbs Avenue is characteristic of his early "Queen Anne" manner. The gambrel roof on this brick-trimmed granite house is typical in that, though it copies an eighteenth century form, it giantizes the source,

enlarging the scale in a self-conscious way. Dudley Newton's last house in the Kay-Catherine-Old Beach Road area, the Susan Weaver House at 59 Kay Street, is in the fully evolved academic Colonial Revival Style.

In the 1890's, many workmen's cottages were built in the Kay Street-Catherine Street-Old Beach Road neighborhood, in the vicinity of Calvert Street and Cranston Avenue. These pattern book structures commonly exhibit features extrapolated from the "Shingle" or "Queen Anne" style. They are simple two and a half story frame houses with a pitched roof, gable end to the street, and a three-bay facade with a side hall entrance. They have a piazza running the full width of the front with a shed roof supported by turned posts. The siding is clapboard on the first story, shingle above. In more costly late nineteenth century models the shingle-work is patterned and bay windows project from the wall surfaces. In early twentieth century versions of this house type the pitched roof is suppressed and a low hipped roof substituted. The siding may be clapboard over all, and Colonial Revival detail will appear, frequently in the form of a front door with sidelights and Tuscan columns in the place of more elaborately turned porch posts. In the costlier Colonial Revival examples a central hall plan is found. The "Shingle Style" version of this house type is represented by 14 Lincoln Street, 24 Greenough Place, 27 and 29 Mann Avenue; 30 Calvert Street, 26 Greenough Place and 52 Ayrault Street exemplify its Colonial Revival aspects (page 39, figures 37 and 38).

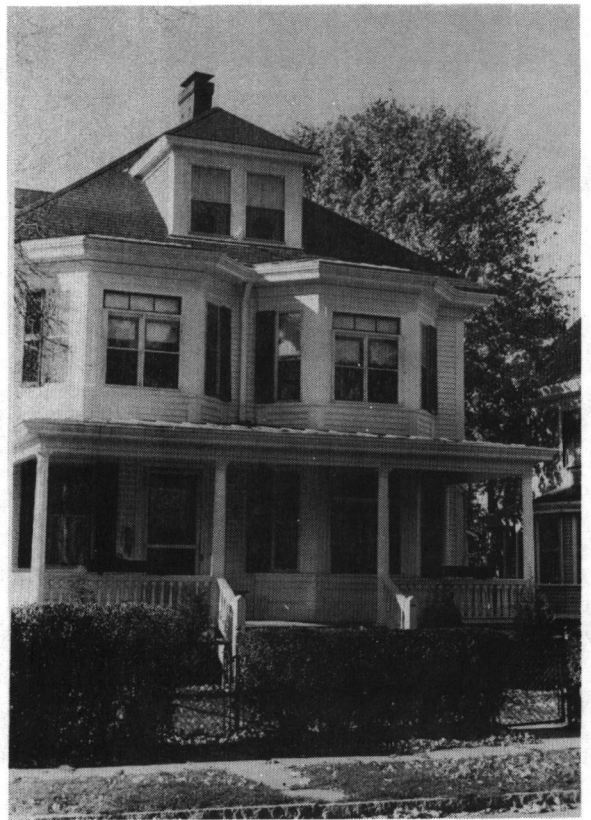
H. NORTHERN BELLEVUE AVENUE AND TOURO STREET

By the 1850's the needs of hotel patrons and summer residents prompted development of a commercial area along Bellevue Avenue from Kay Street south to Memorial Boulevard. Here were located small shops, many open only during the season, catering to the "carriage trade," and offices of real estate agents and architects. The shops along this stretch of Bellevue Avenue still serve residents of the Kay Street - Catherine Street - Old Beach Road neighborhood, and the remnants of the summer colony.

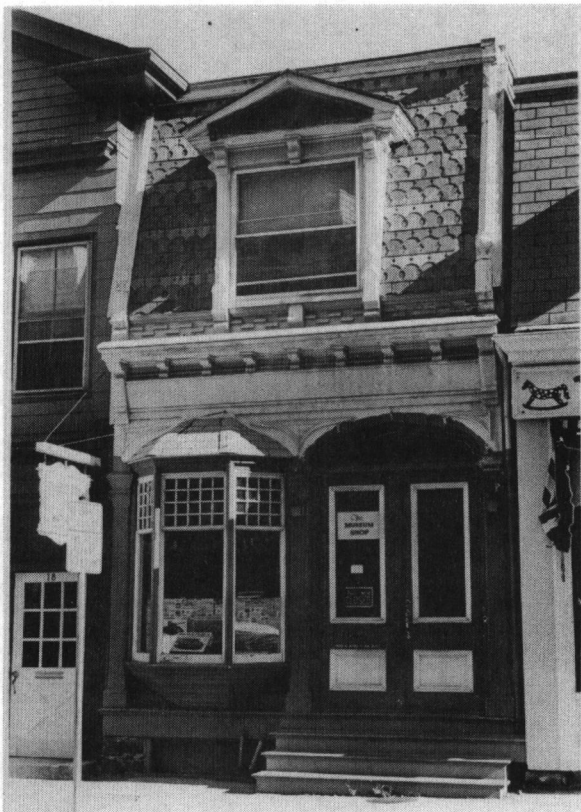
Few of the extant commercial structures on northern Bellevue Avenue are the first structures on the site. What is, perhaps, the oldest remaining commercial building is 136-138 Bellevue which, though altered, shows some detail suggestive of a construction date



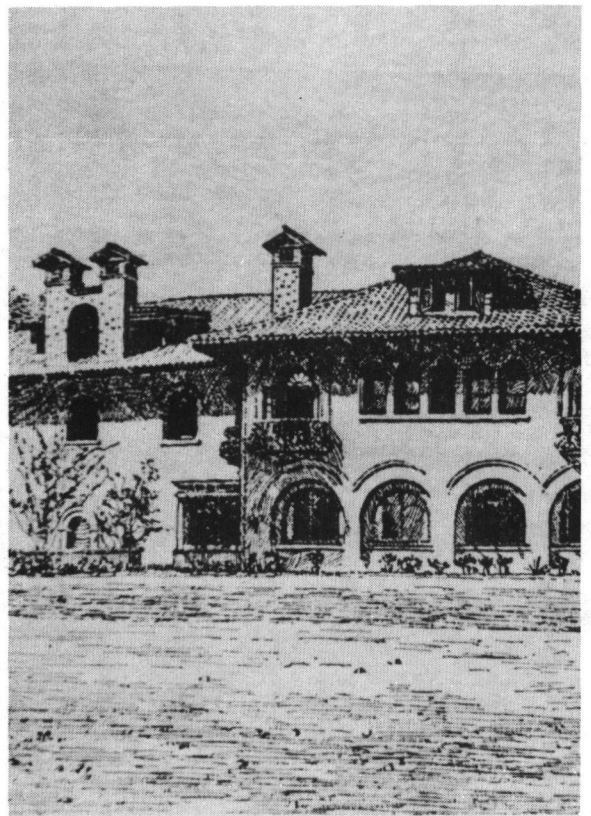
F. 37 29 MANN AVENUE (c.1895)



F. 38 26 GREENOUGH PLACE (c.1900)



F. 39 THE DUDLEY NEWTON OFFICE (1872)
20 BELLEVUE AVENUE



F. 40 THE ELLEN MASON HOUSE (1902)
180 RHODE ISLAND AVENUE

prior to 1860 (this assertion is supported by map evidence). The most notable commercial building here is the small mansard roofed office designed by Dudley Newton for his own use in 1872 (page 39 figure 39). It is at 20 Bellevue Avenue. Beside it, on the south, is the Fludder Block, dating back to the 1860's. Immediately south, at the northeast corner of Bellevue Avenue and Catherine Street, James Fludder, local architect, had his home and office. The two and a half story mansard roofed structure has been raised up over cast iron store fronts which form a new ground floor. Next north of Newton's office is a two story building he designed in 1891. It typifies commercial buildings of the nineties and the early twentieth century with its exterior of the standardized "Shingle Style" variety. Just off Bellevue Avenue on Catherine Street stood the Mason office, a small clapboard structure with a large tripartite round head window characteristic of the 1850's. The building has been moved east on Catherine Street and converted to use as apartments.

Among the business structures of northern Bellevue Avenue, and down along Touro Street, are buildings used for institutional purposes. From these one may learn much of the social history of Newport. In this area the historic presence of Newport's old Jewish and black communities is most evident. Touro Synagogue and the Jewish Cemetery are well known monuments. The family responsible for restoring the synagogue and cemetery also contributed the greater part of the cost of Touro Park, further south on Bellevue Avenue. Judah Touro, brother of Abraham Touro who restored the synagogue and cemetery, left ten thousand dollars to purchase land for the park. The price, however, was sixteen thousand dollars. Few realize that a share of the balance was donated by a black man, George T. Downing.

This was not Downing's only contribution to the public welfare. He was a prominent black abolitionist, offered his home in Newport as a shelter for runaways, and worked to get Rhode Island schools desegregated. George T. Downing is among the most important of the entrepreneurs who developed the commercial section of Bellevue Avenue. Downing began his career as a caterer in New York, and after the Civil War, while continuing his Newport business, he held the restaurant concession for the Capital Building dining rooms in Washington, D.C. In 1846 he launched a Newport catering and confectionary business which specialized in picnic fare, game suppers and "french and other made dishes sent to families." Downing also advertised musicians for private parties. By 1849, he had purchased land on Bellevue Avenue. On this property he built the Sea Girt Hotel in 1854. When it burned in 1860, reportedly by the hand of an arsonist, Mr. Downing erected a commercial block on the site. The Downing Block has long since disappeared, but Downing's name is commemorated in the area by Downing Street.

The chief extant architectural monument of Newport's old and historically important black community stands half hidden behind the Jewish Cemetery: the Mount Zion A.M.E. Church. This building has a colorful history. It was erected in 1850, a few hundred yards south and east of its present location, as a dining room for the Bellevue Hotel. In 1866 the structure was relocated and altered by Cranston and Burdick, local builders, to serve as a hall for concerts and balls. It functioned in that capacity for nine years, a precursor to the Casino. The building was purchased in 1875 by Newport's largest black congregation. This structure, retaining a major public interior designed by Russell Warren, and associated with Newport's black community for nearly a century, is, nevertheless, among the city's most neglected historic and architectural monuments.

I. TWENTIETH CENTURY DEVELOPMENT

Until the Great Depression the integrity of Newport's Kay Street-Catherine Street-Old Beach Road area remained little challenged. But the neighborhood was at a standstill; construction of large new homes almost stopped. Two houses built in the early twentieth century both replacing earlier summer houses deserve note: an important stucco house by Irving Gill in his Hispano-California manner executed in 1902 for Ellen Mason on Rhode Island Avenue (page 39, figure 40); and "Ayrault House" on Catherine Street at the head of Ayrault, an elegant and very academic colonial style brick mansion built for Virginia Hoyt of New York, c. 1916. "Ayrault House" is still a private residence. Gill's Mason House is now Saint Michael's School.

Since the Depression, significant changes have occurred in the Kay Catherine-Old Beach Road neighborhood. Of these changes, the most damaging have involved alterations to the nineteenth century buildings and new construction. Unlike the eighteenth century section of the city, outright demolition of historic structures has not as yet become common. So far, the only "hole" in the streetscape resulting from demolition is the parking lot now on the site of the rear wings of the Muenchinger-King Hotel, on Catherine and Redwood streets.

Few of the great houses remain single family residences. The large nineteenth century structures are considered neither fashionable nor economically viable. As a result they have been cut up and made into apartments. Many of these houses have been systematically stripped of their trim for reasons of economy and from a misguided notion that their appearance would be improved by "cleaning them up."

Land surrounding the summer houses has been subdivided into smaller lots upon which low "Ranch" and "Cape" style houses have been erected. Many of these are well built for this day, and expensive. None are appropriate to the neighborhood in scale, massing or design. Three contiguous government sponsored housing projects have been undertaken in the southwest section of the neighborhood on Chapel Street and Edgar Court: Chapel Terrace (1954), Edgar Court (1962), and 19 Chapel Street (1968-69). They, too, are inappropriate to the area due to their design. Fortunately, they are visually isolated, and their primary access is from Memorial Boulevard. But future projects of this variety could severely damage the architectural integrity of the Kay Street - Catherine Street - Old Beach Road neighborhood.

Several minor streets have been created during the twentieth century in sections of the neighborhood where estates have been subdivided. These include Central, Bush, Marin and Pell streets, Kay Terrace and Red Cross Court. Most are not obtrusive. Unhappily, Pell Street is an exception. This narrow road was cut through the former Izard estate, connecting Greenough Place and Kay Street. On one side a row of near identical frame houses were built, cheek-by-jowl, facing the great stone villa across the way.

PART FOUR: SUMMARY

Montgomery Schuyler, in his 1895 commemorative piece on the life and works of Richard Morris Hunt, presented a succinct statement of the national significance of Newport's resort architecture:

The expansion of the Newport Cottage of 1855 into the Newport Palace of 1895 affords an epitome of the history of the United States for the interval and furnishes matter for the discourse of the social philosopher as well as of the architectural critic.

The time has come for this aspect of Newport's heritage -- so much a part of our national heritage -- not only to be recognized, but conserved. Newport's Kay Street - Catherine Street - Old Beach Road neighborhood retains many of the finest and most characteristic of the city's summer homes. The great palaces of the 1890's are not found here, but all that went before is presented to great advantage in this area: the relatively small Greek Revival style cottages of the 1830's, the wood and stone "villas" of the 1840's and 50's, the second empire mansards of the 1860's and early 70's, Stick Style and Queen Anne houses of the later 70's and 1880's. The beauty and history of this neighborhood merit preservation, and in order for the area to be preserved for the benefit of present and future generations, it must be protected.

In the past forty years changes have taken place in the Kay-Catherine-Old Beach Road neighborhood which detract from its charm and historic integrity. There has been a fair amount of new construction, in-filling between the nineteenth century structures, which is visually disruptive. The greatest cause for alarm, however, is the unfeeling alterations to the original buildings which rob them of their character. Almost none of the major houses in the area are owner-occupied. Most have been converted to use as apartments. In some instances this has led to downgrading of the property.

PART FIVE: RECOMMENDATIONS

The Kay Street - Catherine Street - Old Beach Road neighborhood has been entered on the National Register of Historic Places. Thus it has limited protection from potentially damaging federal funded or licensed projects. Additionally, by virtue of inclusion on the National Register, properties within the district are eligible for 50 percent federal matching grants for restoration work. Beyond inclusion on the Register, the following suggestions are worth considering as protective measures intended to preserve the architectural and historic integrity of the Kay Street - Catherine Street - Old Beach Road neighborhood:

(A) The present Newport Historic District should be extended east to include the Kay-Catherine-Old Beach Road neighborhood. Legal zoning protection is necessary if any practical efforts are to be made to keep the area intact. A legally constituted local historic district zoning commission can guide new construction, control future subdivision of property, deter the destruction of the architectural character of building exteriors, and prevent demolition. Newport's current master plan specifically recognizes the appropriateness and value of preserving the city's architectural heritage. But only a concrete step like extending historical zoning controls can make that goal a reality.

(B) The desire expressed in the master plan to preserve Newport's heritage should be fully explored by a committee working with the City Planning Department to the end of producing other concrete implementation proposals to be presented to the City Council.

(C) The Kay Street - Catherine Street - Old Beach Road neighborhood should be added to the area of Newport designated a National Historic Landmark.

(D) The Historic District Commission might consider the possibility of substituting architectural detail fabricated from synthetic materials for decayed wooden sections. This would preserve the architectural character of buildings, while at the same time cutting down on the cost of maintenance.

(E) The one commercial district within the neighborhood -- northern Bellevue Avenue -- is basically an attractive street. It could be yet more attractive if its older buildings were renovated to maximize their architectural potential. This does not mean covering them with false "colonial" detail. What should be done would involve returning them to a condition resembling their original appearance. Just such an effort is currently planned for the Samuel Pratt House at 49 Bellevue Avenue. A real estate and insurance firm is restoring it. The structure as renovated will not only provide convenient working space, it will be an eye-catching advertisement for a firm deeply interested in the buildings of the city.

(F) Yet business interests located in the area are the major threat to buildings in the area in terms of demolition, and every effort should be made to coordinate preservation planning with the needs of the established business community. When the needs of a particular business are not appropriate to the character of the neighborhood the possibility of moving that business out of the area should be explored by the Historic District Commission working with the City Planning Department and the firm involved.

(G) The interiors of buildings within an historic district are not usually considered for preservation control, and for that reason frequently are not surveyed. The interiors of certain of the houses in the Kay Street - Catherine Street - Old Beach Road neighborhood are of such importance in the artistic and social histories of this nation, however, that consideration must be given to protecting the finest of these. This end may be appropriately accomplished by the purchase of deed easements, restricting alteration of the interiors.

(H) One or two of the houses in the area ought to be studied as possible house museums.

(I) A series of house tours of the neighborhood would make it better known and more fully appreciated.

(J) To the same end, identifying houses with markers bearing date and architect would make their history more accessible to passers-by and give them the prestige of being "plaque" houses.

(K) A walking tour guide to the area has been written, and may be found in Anne Randall's Newport: A Tour Guide. However, the convenient and less expensive set of guide-maps published by the Preservation Society of Newport County does not include a map of the Kay-Catherine-Old Beach Road area. A guide map should be developed for this neighborhood.

(L) As Newport is very much a city of neighborhoods, each concerned with its own doings, the interests of the Kay Street - Catherine Street - Old Beach Road neighborhood would be best served by formation of a group dedicated to its improvement and retention of its historic and architectural character.

APPENDIX A: BUILDINGS IN THE KAY STREET - CATHERINE STREET - OLD
BEACH ROAD NEIGHBORHOOD RECORDED BY THE HISTORIC AMERICAN BUILDINGS
SURVEY*

Edgar, Commodore William, House (RI-318)
29 Old Beach Road

Griswold, J.N.A., House, Art Association of Newport (RI-322)
76 Bellevue Avenue

"Hypotenuse," Richard Morris Hunt House (RI-315)
33 Catherine Street

Izard, Ralph S., House (RI-319)
10 Pell Street

King, David, House (Dr. William Birkhead House) (RI-317)
20 Catherine Street

"Linden Gate," Henry G. Marquand House (RI-335)
north side of Old Beach Road - destroyed by fire, Feb. 1973

Mason, George Champlin, House (RI-341)
31 Old Beach Road

Porter, Mary T., House (RI-314)
25 Greenough Place

Powel, James C. - Julia M. Peckham House (RI-320)
28 Greenough Place

Redwood, Abraham, Garden House (RI-274)
Redwood Library Grounds, 50 Bellevue Avenue

Redwood Library (RI-100)
50 Bellevue Avenue

Richardson, John G. - Sophia E. Blatchford House (RI-316)
37 Catherine Street

Stone Mill (Viking Tower) (RI-103)
Touro Park

Swinburne, Daniel J., House (RI-312)
6 Greenough Place

Tilton, Samuel, House (RI-309)
12 Sunnyside Place

Tompkins, Tillinghast, House (RI-311)
11 Redwood Street

White, Isaac P., House (RI-321)
66 Ayrault Street

*Buildings within the existing Newport Historic District are not included here.

APPENDIX B: A LIST OF BUILDINGS AND SITES IN THE KAY STREET -
CATHERINE STREET - OLD BEACH ROAD NEIGHBORHOOD OF PARTICULAR HISTORIC
AND/OR ARCHITECTURAL IMPORTANCE*

- 21 Ayrault Street, the Thomas Brown House (1882):
1½ story mansard cottage; Dudley Newton, architect; according to the 1883 Newport Directory, Thomas Brown was a "driver."
- 52 Ayrault Street (c.1910):
2½ story modest Colonial Revival style house.
- 62 Ayrault Street, the Churchill-Yarnell House (1872, 1879):
1½ story mansard cottage; Dudley Newton designed the additions of 1879; built as a summer residence for Captain C. C. Churchill, U.S.N., later the home of Rear Admiral Harry E. Yarnell.
- 66 Ayrault Street, the Isaac P. White House (1872):
2½ story "Swiss Chalet" ornamented with mock half-timber framing; George C. Mason & Son, architects; Isaac White was rector of Trinity Church; the house soon belonged to Russell Forsythe, a Newport realtor.
- 68 Ayrault Street, the Reed Werden House (1881):
2½ story Queen Anne house with matching carriage house; Clarence S. Luce, architect; built as a summer house for Rear Admiral Reed Werden, active in the Mexican and Civil Wars.
- Bellevue Avenue, Touro Cemetery (1677):
one of the oldest Jewish cemeteries in this country; surrounded by an Egyptian Revival style fence designed by Isaiah Rogers and erected in 1842.
- 8 Bellevue Avenue, Mount Zion A.M.E. Church (1850, 1866):
since 1876 this building has housed one of Newport's major black congregations; original sections of the structure constituted the dining room wing of the Bellevue House hotel designed by Russell Warren in 1850; in 1866 this structure was moved and enlarged to form the Newport Opera House which nine years later became Mount Zion Church.
- 10 Bellevue Avenue, the George Engs House (c.1835):
2½ story Greek Revival house with later mansard roof; home of Lt. Governor George Engs, an early developer of the Kay Street - Bellevue Avenue area.

*Buildings and sites within the existing Newport Historic District are not included here.

- 20 Bellevue Avenue (1872):
1½ story office building with elaborate cut slate patterned mansard roof; designed by Dudley Newton as his own architectural office.
- 27 Bellevue Avenue, the Viking Hotel:
site of the home of William Morris Hunt, the painter; later owned by his brother, the architect Richard Morris Hunt.
- 29 Bellevue Avenue, the Newport Reading Room (c.1835):
2 story Greek Revival house; became the Newport Reading Room c. 1857.
- 32 Bellevue Avenue, the Muechinger-King (c.1835, 1893):
a Greek Revival house, one of the first summer homes in Newport; it belonged to a "Mr. Ball" and later to Dr. David King, first president of the Newport Historical Society; in the 90's much enlarged to form the Muechinger-King Hotel.
- 49 Bellevue Avenue, the Samuel Pratt House (1871-72):
1½ story mansard cottage with patterned slated hung walls; long attributed to Richard Morris Hunt but probably designed by Samuel Pratt himself; built as a summer home by Samuel Pratt, a Bostonian a man of leisure, living on royalties from a patented improvement to the sewing machine.
- 50 Bellevue Avenue, Redwood Library (1748) & Redwood Garden House (c.1766):
the library is an outstanding Palladian neo-classical building and one of America's oldest libraries; the garden house came from the estate of Abraham Redwood; both designed by Peter Harrison; designated a National Historic Landmark.
- 76 Bellevue Avenue, the J.N.A. Griswold House (1862):
a large and important "Modern Gothic" or Stick Style house; designed by Richard Morris Hunt; now the Art Association of Newport.
- Broadway, Newport City Hall (1898-1900, 1927):
though altered, a fine and imposing granite municipal building; designed by James Fludder.
- Broadway, the First Presbyterian Church (1892):
monumental brownstone church.
- 10 Bull Street, the Henry Bull House (c.1845):
2 story Greek Revival house, moved from the site of the City Hall; Henry Bull, of Peckham & Bull, was a dealer in lumber and building materials.
- 12 Bull Street, the John Bull House (c.1845):
2½ story Greek Revival house; in the 1850's John Bull was treasurer of the Newport Gas Light Co., later an insurance agent.

- 15 Bull Street, the Peckham-Armstrong House (c.1855):
2½ story Early Victorian Bracketed house; in the 1860's and 70's George Armstrong, a farmer, lived here; the house may originally have been built by Job Peckham to rent out seasonally.
- 29 Bull Street (c.1855):
2½ story Early Victorian Bracketed house; by 1870 the property of John R. Newton.
- 35 Bull Street, the Stafford Bryer House (c.1865):
1½ story Early Victorian Bracketed house; Stafford Bryer, of Cottrell & Bryer, was an undertaker and furniture dealer.
- 6 Brinley Street (c.1845):
2½ story Early Victorian Bracketed house; built by Peckham & Bull, probably to rent out seasonally; by 1876, the home of William C. Townsend.
- 30 Calvert Street (c.1910):
2½ story pattern book Colonial Revival style house.
- 20 Catherine Street, the King-Birkhead House (1872):
1½ story mansard cottage; Dudley Newton, architect; built by Dr. David King for his son-in-law, Dr. Birkhead.
- 22 and 24 Catherine Street, the Fillmore House (1855-57):
two 3 story frame buildings, now stripped of most of their exterior ornamentation; remnants of the Fillmore House hotel, one of the principal hotels of the city in the late 1850's and early 60's; site of banquets and processions marking Election Day.
- 25 Catherine Street, the Clement C. Moore House (1856 & later):
much enlarged Early Victorian Bracketed Cottage; summer home of Clement C. Moore, Hebrew scholar, author of "The Night Before Christmas."
- 33 Catherine Street, "The Hypotenuse" (1870-71):
1½ story cottage designed and built by Richard Morris Hunt; given by Hunt to Colonel George Waring -- agriculturalist, author, and sanitary engineer; Waring was vice-president of Julia Ward Howe's Town and Country Club and many meetings of that group were held here.
- 37 Catherine Street, the Richardson-Blatchford House (1870, 1883):
2½ story Shingle Style summer house; rebuilt by Sophia Blatchford of New York in the mid-80's.
- 38 Catherine Street, the Joseph Tompkins House (1853):
2 story Italianate house; Thomas Tefft, architect.
- 45 Catherine Street, "Ayrault House" (c.1916):
2½ story brick neo-Georgian house, perhaps the last summer house erected in this neighborhood; built by Virginia Scott Hoyt of New York.

- 49 Catherine Street:
site of "Villa Cushman," the summer home of Charlotte Cushman the actress, designed by Richard Morris Hunt; now occupied by a twentieth century house.
- 73 Catherine Street, the Jones-Sims House (c.1882):
2½ story Shingle Style summer house built by Miss Francis Jones of New York; in the twentieth century the home of Rear Admiral William S. Sims, a naval reformer, president of the Naval War College, and commander of U.S. naval forces in the European theatre during World War I.
- 5 Champlin Street, the George C. Mason, Jr. House (1883):
2½ story Queen Anne style house; George C. Mason & Son, architects; the home of George C. Mason, Jr.
- 29 Champlin Street (c.1875):
1½ story mansard cottage; James C. Fludder, architect; moved to this site by J.N.A. Griswold in 1882.
- 1 Cottage Street, the Edward Cunningham House (1871-72):
2½ story chalet style house; George C. Mason & Son, architects.
- 8 Cottage Street (c.1850, c.1885):
2½ story Italianate house with extensive Queen Anne style alterations.
- 39-41 Cranston Avenue, "Hawkhurst" (1882):
2½ story Queen Anne style house -- but one section of a large summer home made into four smaller houses in the 1930's; Dudley Newton, architect; built by Mrs. Catherine Seymour.
- 40 Cranston Avenue, the Darius Barker House (1883):
2½ story Queen Anne style house; home of Judge Darius Barker.
- 1 Downing Street:
a large garage complex, sections of which date from the nineteenth century and were part of the stables owned by George T. Downing, a prominent black businessman and advocate of integrated education.
- 7-9 Elizabeth Court (c.1850-1890):
2 story house; the home of Nathan Barker, a Newport contractor, exhibiting bits of architectural detail popular in several stylistic periods in the nineteenth century.
- 161 Eustis Avenue, the E.W. Emmons Stable (1882-83):
2½ story Shingle Style stable converted to use as a residence; originally one of the buildings on the estate of E.W. Emmons of Boston.
- 247 Eustis Avenue, the Charles Wheeler House (1881):
2½ story Queen Anne style house; George C. Mason & Son, architects; summer home of Charles Wheeler of Philadelphia.

- 45 Everett Street, the Benjamin Rhodes House (1871-72):
2½ story Stick Style chalet; Dudley Newton, architect; Benjamin H. Rhodes was librarian at the Redwood.
- 47 Everett Street (c.1910):
modest 2½ story Colonial Revival style house.
- 48 Everett Street, the K. R. Breese House (1881):
2½ story Shingle Style house; Miller & Greene of Ithaca, New York, architects; owned by Mrs. K. R. Breese, widow of a Union Navy hero of the Civil War; Mrs. Breese occupied the house during the winter and rented it out during the summer season.
- 7 Francis Street, the Samuel Francis House (1871-72):
1½ story mansard cottage with unusual turreted bay windows; Dr. Francis, physician, author and inventor of an early typewriter, was related to Julia Ward Howe and a member of her circle.
- 11 Francis Street, the Mrs. Archie D. Pell House (1881):
2½ story Queen Anne style house; Clarence S. Luce, architect; first Newport use of broken bottle glass set in stucco as an ornamental exterior detail.
- 12 Francis Street, the Samuel Honey House (1873, 1879):
2½ story Stick Style house with some Moorish details; Samuel R. Honey was a lawyer and politician, Lieutenant Governor 1887-1888.
- 13 Francis Street, the Mary Mitchell House (c.1880):
2½ story Queen Anne style house.
- 15 Francis Street, the Noyes-Luce House (1883):
2½ story Shingle Style house; Clarence S. Luce, architect; first occupied by Mrs. Boutelle Noyes, later the home of Admiral Stephen B. Luce, founder of the Naval War College in 1885.
- 262 Gibbs Avenue, the Mrs. G.K. Warren House (c.1880):
2½ story Queen Anne style house; owned by the widow of General G. K. Warren, surveyor, engineer, Union commander during the Civil War.
- 287 Gibbs Avenue, the Linda M. Terry House (c.1873):
2½ story mansard house; in the 1880's and 90's the property of Linda Terry, daughter of Henry Marquand; Roderick Terry, her husband, became president of the Newport Historical Society; the home of Raphael Pompelly formerly stood opposite.
- 300 Gibbs Avenue, the Arthur Emmons House (1881-83):
2½ story Queen Anne style summer house built by Arthur Emmons of Boston.
- 316 Gibbs Avenue, the Oliver Wolcott Gibbs House (c.1880):
2½ story Queen Anne style house; home of Professor Wolcott Gibbs, chemist.
- 336 Gibbs Avenue, "Elm Tree Cottage" (1882-83):
2½ story Shingle Style summer house built by Mary C. Eustis of Boston; William Ralph Emerson, architect.

- 381 Gibbs Avenue; "Linden Gate" Porters Lodge (1883): possibly designed by the office of Richard Morris Hunt; originally an outbuilding on the estate of Henry Marquand.
- 376 Gibbs Avenue: site of the home of Josiah Cooke, chemist, teacher, author; occupied by a twentieth century house.
- 396 Gibbs Avenue; the T. K. Gibbs House (1883): 2½ story Colonial Revival style house; Dudley Newton, architect; home of Major Theodore Kane Gibbs; property long famous for its specimen trees.
- 428 Gibbs Avenue; "Morningside" (1871-72): 2½ story Stick Style house; Cabot & Chandler of Boston, architects; summer home of William B. Rogers, geologist, educator, founder of M. I. T.
- 448 Gibbs Avenue; "Eyeherdee" (c.1890): large 2½ story Queen Anne style house; retains extensive grounds.
- 1-3 Gray Terrace (c.1890): large picturesque Shingle Style carriage house of the "Hawkhurst" estate; now apartments; Dudley Newton, architect.
- 6 Greenough Place, the Daniel Swinburne House (c.1862): 2 story Gothic Revival style house; Daniel Swinburne is noted as one of the developers of Newport as a "cottage resort."
- 20 Greenough Place, the Samuel Blatchford House (c.1863): 2½ story mansard house; purchased in 1865 by the Hon. Samuel Blatchford as a summer home; Blatchford was an Associate Justice of the U. S. Supreme Court from 1882 to 1892.
- 24 Greenough Place (c.1890): 2½ story pattern book Shingle Style house.
- 25 Greenough Place, "Porter Villa," "Old Castle" (1855-56): a large 2½ story summer house built of Fall River Granite; Seth Bradford, architect; the original owner, Mrs. James C. Porter, was from Louisiana.
- 26 Greenough Place (c.1900): 2½ story pattern book Colonial Revival style house.
- 28 Greenough Place, the Thomas Sherman House (c.1855): 2½ story Italianate house erected by James C. Powel, a contractor, probably to rent out seasonally; in the 1880's it became the home of General Thomas W. Sherman who was active in the Civil War.
- 29 Greenough Place, the Ogden-Sands House (c.1855): 2½ story simple Italianate house with wrap-around porch; retains a fairly large grassy lot much as it would have had originally; built as a summer home by John D. Ogden of New York and later the summer home of Dr. Austin L. Sands, also a New Yorker.

- 12 High Street, the William Littlefield House (c.1759):
a 2½ story house with five bay facade and central entrance;
entrance detail dates c.1800.
- 10 Kay Street (c.1890):
a large and elaborate Queen Anne style house accented by a tall
corner tower and deep porches across the front and down the right
side.
- 27 Kay Street, "Old Acre" (c.1855):
2½ story Early Victorian Bracketed style house; built for
Isaac P. Hazard, "manufacturer," of Narragansett.
- 26 Kay Street, the John Irish House (1855):
2½ story Early Victorian Bracketed style house; one of three
near identical houses built by Job Peckham.
- 30 Kay Street, the Joseph Bailey House (c.1855):
2½ story Early Victorian Bracketed style house; one of three
near identical houses built by Job Peckham; home of Joseph
Bailey who, with Alfred Smith, did much to develop Newport as a
cottage resort.
- 33 Kay Street, the Job Peckham House (c.1855):
2½ story Early Victorian Bracketed style house; one of three
near identical houses built by Job Peckham; this was Peckham's
own house.
- 36 Kay Street, the George Calvert House (c.1845, c.1945):
a much altered house; during the nineteenth century the home of
George H. Calvert, mayor of Newport in 1853-54, poet, translator,
essayist.
- 54 Kay Street, the Misses Hazard House (1871):
2½ story mansard house with fine bracketed porch; George C.
Mason & Son, architects.
- 59 Kay Street (1907):
2½ story Colonial Revival style house; Dudley Newton, architect.
- 60 Kay Street, the Philip Case House (1871-72):
2½ story mansard house with fine bracketed porch; George C.
Mason & Son, architects.
- 66-66½ Kay Street, "Hawkhurst" (1882):
a section of a large Queen Anne style summer house split up to
form four smaller houses in the 1930's; Dudley Newton, architect;
built for Caroline Seymour of New York.
- 68 Kay Street, "Hawkhurst" (1882):
a section of a large Queen Anne style summer house split up to
form four smaller houses in the 1930's; Dudley Newton, architect;
built for Caroline Seymour of New York.

- 75 Kay Street, the Gertrude Wilde House (1883):
2½ story Queen Anne style house; Clarence S. Luce, architect;
built as a summer home by Miss E. G. Wilde of Boston.
- 80 Kay Street, "Aufenthalt" (1881):
2½ story Queen Anne style house; Clarence S. Luce, architect;
built as a summer home by Mrs. Letitia B. Sargent of Boston.
- 10 Kilburn Court (c.1780):
2½ story double house with recessed entrance.
- 17 Lincoln Street (c.1895):
2½ story Shingle Style house with high gambrel roofs and fine
natural wood shingling.
- 5 Mann Avenue, Saint Joseph's Catholic Church (c.1920):
a rather academic neo-Romanesque church.
- 27 Mann Avenue (c.1875):
2½ story pattern-book Shingle Style house.
- 28 Mann Avenue, the Benjamin Gardner House (c.1855):
2½ story Early Victorian Bracketed style house; the 1858 Newport
Directory lists Benjamin Gardner as a "Teamster."
- 29 Mann Avenue (c.1895):
2½ story pattern book Shingle Style house.
- 34 Mann Avenue, the John Bush House (c.1845):
a 1½ story Gothic Revival style cottage; John T. Bush is listed
in the directories as a "wool puller."
- 1-3 Oakwood Terrace, the George Gordon King House (c.1902):
Large 2½ story Colonial Revival Style house with "pebble dash"
exterior walls; George Gordon King was a local philanthropist.
- 8 Oakwood Terrace, "Red Cross Cottage" (1844):
much altered 2½ story Gothic Revival summer house; George Dexter,
architect; built by David Sears of Boston; the name derives from
a cruciform pattern in the brickwork of one chimney.
- 19 Old Beach Road, the D. C. Powell House (1879):
2½ story Stick Style house; David R. Brown, architect.
- 29 Old Beach Road, the William Edgar House (1885):
large 2½ story brick summer house, important in the development
of the Colonial Revival style; McKim, Mead & White, architects;
built by Commodore William Edgar on the site of an earlier summer
house.
- 31 Old Beach Road, "Woodbine Cottage" (1873-74):
2½ story Stick Style "Swiss chalet;" George C. Mason & Son,
architects; George C. Mason, Sr.'s own house; subject of his
fictionalized, The Old House Altered.

- Old Beach Road, "Belair" (c.1850, 1870, 1875):
large stone summer house, the original Italianate style section built for H. Allen Wright of New York; Seth Bradford, architect; house enlarged and outbuildings added for George Norman, a civil engineer, from plans by Dudley Newton.
- Old Beach Road, site of "Linden Gate" (1871):
designed by Richard Morris Hunt for Henry Marquand; destroyed by fire February 18, 1973.
- Old Beach Road, "Oakwold" (1883):
2½ story Queen Anne House; summer home of August Jay of New York.
- 135 Pelham Street, the William Smith House (1878):
2½ story Stick Style house; Dudley Newton, architect; William H. Smith was a local dentist; given by Alfred Smith to Channing Memorial Church.
- 137 Pelham Street, Elks Lodge, the Seth Stitt House (1878, 1881):
large 2½ story Stick Style house with Queen Anne alterations; George C. Mason & Son, architects; summer home of Seth B. Stitt of Philadelphia; site of the Atlantic House, one of Newport's most important early nineteenth century hotels; the U. S. Naval Academy was quartered here during the Civil War; now the Elks Home.
- 10 Pell Street, the Ralph S. Izard House (c.1850):
massive 2½ story stone summer house, now with a later mansard roof; Seth Bradford, architect; built as a summer home by Ralph Izard of Charleston whose family had been coming to Newport to summer since the 1770's.
- 1 Red Cross Avenue, "Maple Shade" (1871-72):
2½ story mansard house; George C. Mason & Son, architects; summer home of John D. Ogden who formerly lived at 29 Greenough Place.
- 2 Red Cross Avenue, the Catherine Wormeley House (1876, 1882):
2½ story early Queen Anne house; the original section designed by Charles F. McKim, with additions by McKim, Mead & White; Catherine Prescott Wormeley was an author, translator, and organizer of the U. S. Veterans hospitals during the Civil War.
- 3 Red Cross Avenue, the Lyman Blackman House (c.1875, 1885):
2½ story Shingle Style house; Lyman Blackman was a druggist.
- 4 Red Cross Avenue, the Eliza Willing House (c.1873):
large 2½ story chalet.
- 5 Red Cross Avenue, the Mary Wolcott Alman House (c.1882):
2½ story Colonial Revival house, possibly altered.
- 6 Red Cross Avenue, the Frances Skinner House (1882):
small but important 2½ story Shingle Style house; McKim, Mead & White, architects; built as a summer house by Frances Skinner of Boston.

- 7 Red Cross Avenue, "Whileaway" / "Boxcroft" (1882-83):
an important 2½ story Shingle Style house; McKim, Mead & White,
architects; built as a summer home by Samuel Coleman, artist,
first president of the American Watercolor Society, collector
and connoisseur of oriental art.
- 30 Red Cross Avenue, the Grace Rive House (1879, 1881):
large brick Victorian Gothic house; original section designed by
Peabody & Stearns, additions by George C. Mason & Son; Grace W.
Rives was a Bostonian.
- 10 Redwood Street, the R. W. Rhineland House (1863):
2½ story mansard house; unusually urban in character; Bryant &
Sturgis, architects; F. W. Rhineland was a New Yorker.
- 11 Redwood Street, the Tillinghast Tompkins House (1855):
fine 2½ story Early Victorian Bracketed style house.
- 7 Rhode Island Avenue (c.1880):
elaborate 2½ story Queen Anne style house; designed and built by
William Wilbor, carpenter.
- 9 Rhode Island Avenue, the William Wilbor House (c.1890):
elaborate 2½ story Queen Anne style house; designed and built by
William Wilbor for his own use.
- 67 Rhode Island Avenue, the Matilda Lieber House (1880):
2½ story Queen Anne style house; Dudley Newton may have designed
the building; Mrs. Lieber was the widow of Francis Lieber,
political scientist, author and teacher.
- 73 Rhode Island Avenue, the Mary & Anne Stevens House (1881):
1½ story Queen Anne style house; Clarence S. Luce, architect.
- 77 Rhode Island Avenue, the Thomas R. Hunter House (1881-82):
2½ story Queen Anne house; Clarence S. Luce, architect.
- 86 Rhode Island Avenue, the Francis Morris House (1882-83):
2½ story Queen Anne house with much ornate colonial detail;
George C. Mason & Son, architects.
- 91 Rhode Island Avenue, the Jane Yardley House (1883):
2½ story Queen Anne house; J. D. Johnston builder, and possibly
architect.
- 93 Rhode Island Avenue, the Sarah Woolsey House (1875-76):
2½ story mansard house with good Stick Style porch; Dudley
Newton, architect; home of Sarah C. Woolsey, author, poet,
writer of children's books in the 80's and 90's under the name
"Sarah Coolidge."
- 97 Rhode Island Avenue, the Henry Swinburne House (1875-76):
2½ story "Modern Gothic" or Stick Style House; home of Henry T.
Swinburne, civil engineer; Dudley Newton, architect.

- 100 Rhode Island Avenue, "Stone Gables" (1889):
large 2½ story Flemish Renaissance inspired summer house, displaying picturesque massing and stonework; George C. Mason & Son, architects; built for Sarah T. Zabriskie, formerly known as "Zabriskie House."
- 140 Rhode Island Avenue, "Tudor Lodge" (1901):
stucco 2½ story castellated house; built as the summer home of William Rogers Morgan of New York.
- 150 Rhode Island Avenue, "Lilliput" (c.1920):
1½ story shingled bungalow; home of the Scottish painter John Elliott, and his wife, Maude Howe Elliott, the daughter of Julia Ward Howe; Maude Elliott was a writer, best known for her chronicles of Newport's social and artistic history.
- 180 Rhode Island Avenue, St. Michael's School (1902):
2½ story house in the architect Irving Gill's Hispano-California manner; home of Miss Ellen Mason, author, a leader in Newport cultural and humanitarian endeavors.
- 6 Sunnyside Place, the Edward Brinley House (1873):
brick 2½ story mansard house; George C. Mason & Son, architects; summer home of Edward L. Brinley of Philadelphia.
- 10 Sunnyside Place, the Grant-LaFarge House (c.1845):
1½ story Greek Revival house with some Egyptian Revival detail; originally the home of a Mrs. Grant, it became the summer home of John LaFarge the painter, muralist, and designer of stained glass.
- 12 Sunnyside Place, the Samuel Tilton House (1881-82):
outstanding 2½ story Shingle Style house with particularly fine interior detailing; McKim, Mead & White, architects; Samuel Tilton was in the millinery business in Boston and Paris.
- Touro Park, the Stone Mill / "Viking Tower" (17th century):
stabilized ruin of a cylindrical arcaded rubble stone tower; Governor Benedict Arnold's will of 1677 refers to it as "my Stone built wind mill;" a DeBerres map of Newport dated 1776 identified it as the "Stone Wind Mill;" in the 1840's the notion that the structure was a "viking tower" or ruined baptistry gained popularity; one of Newport's prime tourist attractions ever since and mentioned in Longfellow's poem "The Skeleton in Armor."
- 117 Touro Street, the Fludder House (1716):
2½ story gambrel roofed house; home of Reverend Salman Wheaton.
- 119 Touro Street, Fire Station #5 (1895):
a handsome and well preserved 2½ story brick fire house.

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